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FROM

Worthington C. Ford,
Cambridge.

important buildings in process of construction or just completed, nothing can replace an exhibition of architectural drawings as a source of inspiration for the earnest designer.

Let me make my meaning clear.

If one attempt to derive just impressions of the true spirit of contemporary architecture from the many books which have been published in the modern era one finds endlessly divergent views. Why, on this subject above all others, and one so essentially of our own day, appreciation should be so regardless of sound canons of criticism I am increasingly unable to understand. Whence come these divergencies of the many schools of criticism; these reciprocal excommunications; or finally these palpable mistakes? It needs all of one's critical faculty and capacity for reconciliation to discern amid the contradictions of the texts, the small residuum of truth which they contain—even when stripped of the verbiage and amplification in which the theory has been enwrapped for the very evident purpose of rendering it the more startling. Architecture is unquestionably a science, if by *science* we mean a study of natural laws and their effects. Yet most writers of our day fail less perhaps through sheer ignorance than because they follow the now prevailing fashion of attempting to explain scientific problems by quasi-philosophical theories. They especially err in thinking that the æsthetic side of their theme may be divorced from its other aspects, not perceiving that they are all fundamentally related. Especially are they given to discourse of the outline of the sculptured leaf, the degree of curvature of an arch, or the number of modules in the column, as if such trifling details contained the essence of the art.

Few treatises then on the art and craft of architecture will be of much avail; and it is for this reason that I always hear with pleasure of the opening in any city of an exhibition of architectural drawings, since these will be more effective in my opinion for the advancement of our art than many pages of dissertation however learned. Yet there are certain dull minds to whom such exhibitions as the present offer no other aspect than that of contributing to the vanity of the exhibitors by a meanly satisfied desire of applause; or even that of a favorable occasion to the competitors to speak deprecatingly of their *confreres* under the guise of doing them artistic justice.

It is my own opinion—though subject to correction—that it is not the public who is really most benefited by these exhibitions. Such of the general public who attend will be ill prepared to understand what they see. Laymen

should only judge architecture from the executed work. The labor of comparing the three projections of a design in order to reach a just conclusion of its merits is beyond their power; and as for those who profess to judge from the façade alone, or, more especially, from a more or less well rendered drawing of the façade—for myself, I confess I should prefer their indifference. Architectural exhibitions are of value then most of all to architects, and especially to those who are prepared to profit by them. To these they afford both aid and encouragement.

A study of the formative period of American architecture, especially during the latter half of the nineteenth century, shows a long series of attempts—often fruitless it is true—toward the crystallization of a national style; each attempt gathering strength as the series progresses, from the experience of its predecessors. Each building thus becomes a link in a chain which is composed of those which precede and those which follow it. So the fundamental spirit of the style finds continually fuller expression until its exaggerations bring about decadence.

Always and everywhere one sees the universal operation of that natural impulse by which we reinforce the inadequacy of our equipment for the work of life by assimilating the experience acquired by others.

I insist a little on this point, because its importance has been denied by those who are fond of clamoring for originality at whatever sacrifice. There never has been a single epoch of architecture which has been isolated from its neighbors, nor a single artist of distinction who thought himself independent of his contemporaries. But it is not possible for the local architect to visit all of the important buildings which lie scattered over the land; and here is the true function of the exhibition, to bring to him arranged in one collection, all the buildings of the past year presented as their designers would have them presented to their colleagues.

And so with regard to our own exhibition, it may happen that a few discerning spirits will discover the spirit of the age in our collection, and when the time comes will themselves be the more certain to achieve distinction. Masterpieces are produced only in this way.

There is finally another aspect of these exhibitions which we may well consider for a moment. From a study and comparison of the drawings it comes sooner or later that certain names achieve a reputation. This reputation it is true sometimes does not pass beyond the architectural world; but if it is less remunerative it is unquestionably more flattering to be admired by one's peers than by the not always justly discriminating public.

This conviction serves to explain the enthusiasm which sustains such exhibitions.

The T Square Club then in promoting this exhibition, makes a most valuable contribution to the powerful forces now at work in this country for the formation of a national style which shall be both characteristic and completely developed. The consciousness of this will doubtless be in itself a sufficient recompense for those members who each year give so freely of their time and labors to make the exhibition a success. We also fully appreciate at their true worth the disinterested efforts of the contributing architects who have prepared these careful drawings with the sole end in view of submitting their compositions to the judgment of their colleagues and the public, and to them also the Club extends its heartiest thanks.

So much said, I imagine it will be well to let the drawings speak for themselves; with the assurance which I can well make that the exhibition of 1905 falls in no respect below that of its distinguished predecessors.



SKETCH IN PADUA
MIDGLEY W. HILL
Envois, Fellowship of the University of Pennsylvania

NOTES OF THE YEAR

THE EXHIBITION

Our labors are over and the exhibition may speak for itself. Professor Cret has elsewhere voiced our appreciation of the efforts of those who, whether as contributors or managers, have so generously striven to make it a success. That they have not labored in vain a visit to the galleries of the Art Club will attest. Matters are stirring themselves into shape even at this early date for an expansion of the scope of the exhibition another year, and it is confidently expected that the exhibition of 1906 will include in more spacious quarters not only architectural drawings and models, but a collateral exhibition of the allied arts and crafts. We feel assured that if this can be brought about it will not only increase the interest of the general public, but add an important educational element for the consideration of our colleagues as well.

THE ATELIER

The first competition of the reorganized T Square Club Atelier has been recently concluded, and the award of fifteen first mentions and a medal by the Society of Beaux Arts Architects is sufficient evidence of the excellence of the work now being done. After a preliminary year of encouraging work with Mr. Paul A. Davis, 3rd, as *patron,* the Atelier passed on September 1st into the charge of Professor Paul Philippe Cret of the University who comes to us laden with honors from the Ecole des Beaux Arts, and with a keen appreciation of the American problem. Under the scheme of reorganization, the Atelier is made an organic part of the educational activities of the Academy of the Fine Arts, and its members enjoy all the rights and privileges of students of the Academy. They are eligible to compete for the Cresson Fellowship of the Academy, the Scholarship of the Beaux Arts Society, the Stewardson Scholarship, the Walter Cope Memorial Prize of the Club, and (under special qualifications) for the Alumni Fellowship of the University. Twenty students, who are engaged during the day in various Philadelphia offices, are now heartily at work, inspired with the fullest measure of that *camaradic* which is so essential to the success of atelier work. The time is fully ripe for new and enlarged quarters, and the need is especially felt for a good working library of the kind best suited to atelier requirements. The library of the School of Architecture at the University has been placed freely at the service of the Club, but its distance from the club house makes it nearly impracticable to

consult it. It is sincerely hoped that some means may soon be found of responding to the enthusiastic and devoted work of our students in the way suggested.

THE YEAR IN THE CLUB

The club has had a prosperous and successful year, both financially and socially. Desiring to add even further interest to the monthly meetings, the new administration has somewhat changed the character of the programmes. Refreshments, which heretofore have concluded, now agreeably open the evening's entertainment in the form of a dinner to which all members are freely welcomed. After a suitable interval the more intellectual entertainment begins, taking usually the form of a discussion of some prearranged topic. "Palladio," led by Professor Osborne, "Civic Betterment," led by Mr. Albert Kelsey, the well known authority on that subject, and "Sewage Disposal Systems," by Mr. F. W. Farquhar, have already vindicated the wisdom of the innovation. The Walter Cope Memorial Prize is a most welcome addition to our resources. It affords an additional incitement to the younger members, and perpetuates the tender memories of one who with his manifold gifts was always a true friend and wise counsellor to the club. As an evidence of its regard for his memory, the club has appropriated a substantial sum for the erection of a memorial tablet to Mr. Cope in the central hall of his last professional creation—Washington University at St. Louis. The subject of the Cope prize for this year is the pertinent one of "A Recreation Park and Pier on the Delaware River Front." The site selected will form the eastern terminus of the Southern Boulevard system. The competition closes on January 3d, and the award will be announced at the stated meeting of January 4th. Among the aspirations of the club is the growing desire for a permanent home. Much time and thought has beeen expended in this direction by a special committee, but financial obstacles still block the way.

THE YEAR IN THE OFFICE

The year 1904 has been one of unusual quiet in local offices. Periods of depression and recovery on the business side of architecture lag somewhat behind those of other activities, and the falling tide in the business world of last year has not yet reached its ebb with us. It is confidently expected however that the unmistakable signs of a general recovery throughout the country will soon make themselves felt in the architect's office. The most notable buildings of the year from an artistic standpoint have been those connected with University life, especially the Gymnasium and the Stadium of Franklin

Field. University traditions necessitate a somewhat archæological treatment of her buildings, however modern their use, but this latest operation is a distinguished addition to the already notable group which includes the Law School, the Dormitories, the Medical and Engineering Laboratories, and the Museum of Science and Art. In the business centres there have been no extensive operations if we except the new Wanamaker stores just begun, but it is of interest to note an increasing use of reinforced concrete in the field to which it has shown itself especially applicable. The official approval of the Fire Underwriters' Association and the Bureau of Building Inspection will doubtless encourage a further extension of its field of usefulness.

Deeply rooted local conservatism continues to offer a passive resistance to the influence of the modern school of design in the domestic field, and the past year has seen several characteristic additions to the number of suburban and rural residences which show all of the old time colonial spirit for which Philadelphia has been heretofore distinguished in the national field. There are evidences however that succeeding generations will be less and less influenced by this local note, and in the not far distant future Philadelphia will in all probability become cosmopolitan.

MUNICIPAL IMPROVEMENT

The civic conscience of Philadelphia seems to be slowly awakening to the responsibility of the present generation as a trustee for posterity. The Torresdale Boulevard now under construction; the City Hall to Fairmount Park Boulevard authorized and soon to be begun; the Southern Boulevard project nearing fruition, and the acquisition of several sites for small parks are all evidences of this. The most important project now under preliminary consideration is a scheme for the parking of the banks of the Schuylkill from Fairmount Dam to the Delaware, including Bartram's Park. A careful study of the complex problems presented is now being made by very competent experts, and the project will include a general campus scheme for the University where it becomes tangent to the riparian park as the design of the latter is expected to develop. There are few cities in America or Europe which present such an opportunity as is now afforded by the Schuylkill as it penetrates the centre of the city within a mile of the business focus at Broad and Chestnut streets. There can be no question that future generations will demand this action, but every passing year makes its realization more difficult and costly. It is by no means too late, in spite of the apparently insuperable obstacles now presented, but in a few years the cost may be prohibitive, and posterity may have to solace itself with an exasperated and contemptu-

BEHR, ARTHUR	Drexel Institute	1904
*BETELLE, J. OSCAR,	79 Wall Street, New York	1898
BETTS, MORRIS C.,	1010 Harrison Building	1898
*BISHOP, ARTHUR C.,	28 W. 30th Street, New York	
*BISHOP, THOMAS,	Aberdeen, South Dakota	1893
BISSEGGER, JOHN J.,	1624 Walnut Street	1889
BISSELL, E. PEROT,	908 Bailey Building	1893
BISWANGER, C. THEODORE,	2116 E. York Street	1903
*BLAIR, WALTER D.,	569 Fifth Avenue, New York, N. Y.	1898
BLITHE, WESLEY LESHER,	101 N. Thirty-fifth Street	1898
BODINE, FRANK LEE,	3459 Walnut Street	1897
BOWER, ALEXANDER,	1004 Walnut Street	1904
BOYD, DAVID KNICKERBACKER,	Harrison Building	1891
BOYD, LAWRENCE VISSCHER,	1215 Harrison Building,	1891
*BOYLE, JOHN J.,	251 W. Fifty-first Street, New York	1895
*BRAZIER, CLARENCE WILSON,	79 Wall Street, New York	1901
BROCKIE, ARTHUR HOWELL,	113 W. Walnut Lane, Germantown	1894
BURRELL, HORACE H.,	18 E. Walnut Lane, Germantown	1893
BYE, MAHLON J.,	Primos, Penna.	1904
CALDWELL, FRANCIS G.,	1218 Chestnut Street	1889
*CALVERT, LOUIS LAY,	9 W. 19th Street, New York City,	1891
CHURCHMAN, C. WHARTON,	532 Walnut Street	1900
CLEMENTS, S. O.,	Drexel Institute	1904
CLOUD, S. ALBERT,	504 Parker Street, Chester, Pa.	1894
COLESBERRY, J. BENNET,	50 W. Rockland Street	1901
COOK, J. HORACE,	742 City Hall	1895
COOPER, COLIN CAMPBELL,	Art Club	1897
COPE, C. EDGAR,	Haverford, Pa.	1904
COPE, JOHN S.,	Aubury, Germantown	1893
CRANE, E. A.,	1012 Walnut Street	1904
*CRAWFORD, E. STETSON,	939 8th Ave., New York City,	1901
*CRESSON, WILLIAM PENN,	1509 H Street, Washington, D. C.	1896
CRET, PAUL P.,	University of Pennsylvania	1903
DALES, E. LEWIS,	1819 North Park Avenue	1904
D'ASCENZO, NICOLA,	36 South 16th Street	1896

DAWSON, GEORGE W.,	University of Pennsylvania	1900
DAY, FRANK MILES,	925 Chestnut Street	1886
DAY, H. KENT,	925 Chestnut Street	1897
*DE GARMO, WALTER C.,	Miami, Florida	1900
DE MOLL, CARL,	1408 Land Title Building	1893
DUHRING, HERMAN L., JR.,	1418 South Penn Square	1893
DULL, JOHN J.,	1018 Witherspoon Building	1884
DUNLAP, M. EDMUNDS,	152 Queen Lane, Falls of Schuylkill	1902
EDMUNDS, FRANKLIN D.,	808 North Broad Street	1901
EDWARDS, WILLIAM M.,	620 South Washington Square	1895
ERSKINE, RICHARD,	515 Stephen Girard Building	1900
EVANS, G. GERALD,	1420 Chestnut Street	1891
EYRE, WILSON,	929 Chestnut Street	1883
FARLEY, F. DESALES,	1517 Ellsworth Street	1903
*FARNAM, DANIEL H.,	308 Electric Bldg., Cleveland, O.	1900
*FARRADY, THOMAS P.,	336 95th Street, New York City	1900
FENHAGEN, GEORGE C.,	U. of Penna. Dormitories	1904
*FENTON, WARDEN H.,	321 St. Nicholas Ave., N. Y. City	1901
*FEUSTMANN, MAURICE M.,	1512 Girard Avenue	1894
*FIELD, RICHARD L.,	Cave Creek, Arizona	1892
*FISHER, CLARENCE S.,	University of Pennsylvania Museums	1897
FRANK, J. HORACE,	2116 Mount Vernon Street	1897
FURBER, WM. COPELAND,	418 Walnut Street	1897
GALLOWAY, WALTER B.,	3817 Walnut Street	1904
GARDNER, CLARENCE,	925 Chestnut Street	1901
*GEILS, AUGUST E.,	171 Winfield Ave., Jersey City, N.J.	1896
GILBERT, EDWIN,	1018 Land Title Building	1893
GITHENS, ALFRED MORTON,	1337 Pine Street	1894
GLOSSOP, W. E.,	2861 Kensington Avenue	1904
GRANCELL, W. EARL,	1522 Girard Avenue	1904
GRAY, WILLIAM F.,	Central High School	1891
GROBEN, WILLIAM EDWARD	119 W. Sharpnack St., Germantown	1904
GUIBERT, PAUL A.,	3314 Walnut Street	1904
*HARRIS, CLINTON GARDNER,	3 E. Thirty-third Street, New York	1894

HARRIS, JAMES R., JR.,	Art Club	1896
HASTINGS, T. MITCHELL,	328 Chestnut Street	1900
*HAUER, HARVEY T.,	Eighth and Cumberland Streets Lebanon, Pa.	1893
*HAWLEY, E. H.,	145 W. 138th Street, New York City	1896
*HAYS, HENRY B.,	Uniontown, Pa.	1900
*HAYS, WILLIAM CHARLES,	456 Montgomery Street San Francisco, Cal.	1893
HEATON, ROSS B.,	526 Benoni St., Fairmount, W. Va.	1904
HENDRICKSON, EDWARD E.,	925 Chestnut Street	1885
HIBBS, HENRY C.,	Riverton, N. J.	1904
HICKMAN, LOUIS C.,	328 Chestnut Street	1883
HILL, I. EDGAR,	Real Estate Trust Building	1897
HILL, MIDGLEY W.,	808 W. Carrollton Ave., Baltimore, Md.	1901
*HINDERMEYER, GILBERT L.	328 Vine Street	1894
*HOOVER, IRA W.,	456 Montgomery Street San Francisco, Cal.	1899
HOPKINS, PRESCOTT A.,	328 Chestnut Street	1897
HOWELL, CARL E.	U. of Penna. Dormitories	1904
IDELL, GEORGE S.,	1117 Harrison Building	1904
JAMIESON, JAMES P.,	320 Walnut Street	1898
*JOHNSON, VIRGIL L.,	3014 Irving Place Washington, D. C.	1901
JUDELL, WALTER W.,	320 Walnut Street	1901
KARCHER, JAMES B.,	4835 Hazel Avenue	1904
KARCHER, WALTER T.,	4835 Hazel Avenue	1904
KEEN, CHAS. BARTON,	1008 Bailey Building	1903
KEISKER, FRANK H.,	36 South 16th Street	1899
KELLOGG, THOMAS M.,	1012 Walnut Street	1893
KELSEY, ALBERT,	931 Chestnut Street	1891
*KENNEDY, JAMES N.,	The Cambrian, Jackson, O.	1894
*KENT, EDWARD C.,	188 S. Grand Ave., Pasadena, Cal.	1889
KETTERER, GUSTAV,	1417 Chestnut Street	1896
KING, GUY,	431 Walnut Street	1886
KIRK, CHESTER H.,	906 Harrison Building	1902
KLAUDER, CHAS. Z.,	925 Chestnut Street	1891

LACEY, ADIN B.,	1012 Walnut Street	1888
*LADD, WESTRAY,	Drexel Road, Overbrook	1891
LAIRD, WARREN P.,	University of Pennsylvania	1891
LEE, CHARLES R.,	Harrison Building	1890
*LEISENRING, L. MORRIS,	79 Wall Street, New York City	1899
*LONG, BIRCH BURDETTE,	5 E. 42d Street, New York	1905
MAGAZINER, LOUIS,	908 Franklin Street	1899
*MANN, FREDERICK M.,	Washington Univ., St. Louis, Mo.	1895
MAURER, HARRY,	1113 Harrison Building	1904
*MCGOODWIN, HENRY K.,	Washington Univ., St. Louis, Mo.	1903
*MCGOWAN, JOHN C.,	160 Fifth Avenue, New York	1900
MEDARY, MILTON B., JR.,	1414 South Penn Square	1891
MILES, JOSEPH S.,	129 Gay Street, Manayunk	1896
MILLARD, JULIAN,	Camden Co. Court House, Camden, N. J.	1891
*MILLER, WILLIAM FRANKLIN,	709 Baer Building, Reading, Pa.	1899
MOLITOR, JOHN,	320 Walnut Street	1893
MORRIS, GEORGE SPENCER,	515 Stephen Girard Building	1890
MORSE, HENRY G., JR.,	603 Drexel Building	1901
MOSES, ARNOLD H.,	136 South Fourth Street	1883
NEFF, CONRAD P.,	1220 Oxford Street	1897
NICHOLSON, ARTHUR L.,	36 South Sixteenth Street	1894
NOLAN, THOMAS,	College Hall, Univ., of Penna.	
OELSCHLAGER, CHAS. E.,	1009 Harrison Building	1895
OSBORNE, C. FRANCIS,	4315 Sansom Street	1897
PAGE, GEORGE BISPHAM,	1117 Harrison Building	1891
PARKER, H. HANLEY,	1803 N. Park Avenue	1904
PARRY, J. CHARLES,	906 Commonwealth Building	1893
*PERKINS, FRANK E.,	122 E. 23d Street, N. Y. City	1891
PERROT, EMILE G.,	1200 Chestnut Street	1897
PETRY, VICTOR J.,	1205 Walnut Street	1900
*PHILLIPS, J. H.,	5 E. 42d Street, New York	1905
PICOLET, ARTHUR F.,	1075 Drexel Building	1904
*PILCHER, LOUIS F.,	32 E. 28th Street, New York City	1895
POGGI, EDMUND H.,	1415 Wood Street	1901
POTTER, WM. WOODBURN,	1012 Walnut Street	1898
PRICE, WALTER F.,	731 Walnut Street	1892
PRICE, WM. L.,	1624 Walnut Street	1883

THE FELLOWSHIP

MIDGLEY WALTER HILL

ENVOIS OF THE FIRST HOLDER, TRAVELLING FELLOWSHIP IN ARCHITECTURE OF THE UNIVERSITY OF PENNSYLVANIA

300 Pavement Detail, Siena Cathedral.
301 Sketch, Siena.
302 Sketch, Siena.
303 Mosaic, Baptistry, Ravenna.
304 Capital San Vitale, Ravenna.
305 Choir Screen, San Petronio, Bologna.
306 Notre Dame, Paris.
307 Sketch, Padua.
308 Cathedral, Ely.

THE SCHOLARSHIP

WALTER W. JUDELL

SEVENTH HOLDER—JOHN STEWARDSON MEMORIAL SCHOLARSHIP

320 Walnut Street, Philadelphia.

MEASURED DRAWINGS

309 A Bishop's Seat in St. Lorenzo, Outside the Walls, Rome.
310 Problem of the Ecole des Beaux Arts, Une Salle de Pas Perdues.
311 Problem of the Ecole des Beaux Arts, The Corner of a Bourse.

SKETCHES

312 A View near the Browning Palace, Venice.
313 A Courtyard in Perugia.
314 Baptismal Font, Siena Cathedral.
315 The Fountain of Neptune, Bologna.
316 St. Giorgia in Velabro, Rome.
317 A Staircase in a Siena Palace.
318 The Arch of Titus, Rome.
319 St. Vitale, Venice.
320 Palazzo, Montecuccoli, Venice.
321 Interior View of St. Lorenzo, Outside the Walls, Rome.
322 The Giotto Tower, Florence.
323 The Round Temple of Bramante, Rome.
324 Ruins of Temple, Forum Romanum, Rome.
325 View of Chenonceaux.
326 A Baptismal Font, Siena Cathedral.
327 La Place de la Concorde, Paris.

ACADEMIC WORK

ATELIER BLAIR, VAN PELT
122 EAST TWENTY-THIRD STREET, NEW YORK

ATHERTON, H. P.

328 A Night Lodging House, Elevation.
329 A Night Lodging House, Plan.
330 A XIII. Century Pulpit.

ROBB, E. DONALD

331 A XIII. Century Pulpit.

ATELIER DONN BARBER
147 EAST FORTY-SECOND STREET, NEW YORK

BETELLE, J. O.

332 A Rostral Column.

PUCKEY, F. W.

333 A Suburban Station.

WYNKOOP, JOHN

334 A Market Cross, Esquisse Esquisse.

CORNELL UNIVERSITY, ITHACA, NEW YORK
COLLEGE OF ARCHITECTURE

SMITH, J, ANDRÉ

335 A Landing Place at a Pleasure Resort.
336 Façade for a Temple in a Mountain-side.
337 A Wayside Chapel (a ten hour Sketch).

TISSINGTON, RICHARD A.

338 A Government Building for the Entertainment of Guests of State. (Elevation.)
339 A Government Building for the Entertainment of Guests of State. (Plan.)

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

BROAD AND PINE STREETS, PHILA.

ANDERSON, CHARLES B.
340 Design for a Residence.

DORSEY, L. M. JR.
341 Design for an Orphanage.

DREXEL INSTITUTE, DEPARTMENT OF ARCHITECTURE, PHILADELPHIA

WINTER, ROBERT C.
342 Symphony Hall, Front Elevation.

UNIVERSITY OF PENNSYLVANIA, SCHOOL OF ARCHITCTURE, PHILADELPHIA

ADAMS, A. M.
343 An Art Museum.

GILL, A. B.
344 A County Court House.

HIBBS, H. C.
345 A Frontispiece.

HOWELL, CARL E.
346 A Tennis Club. (Elevation.)
347 A Tennis Club. (Plan.)

WRIGHT, M. E.
348 A Staircase in Front of a Museum.

WASHINGTON UNIVERSITY

COLLEGE OF ARCHITECTURE, ST. LOUIS, MO.

EWALD, RAYMOND

349 A Composition

KOLB, FRED. J.

350 An Army and Navy Monument.

SWALES, FRANCIS S.

351 An Establishment for an Automobile Club. (Awarded Travelling Scholarship.)

T SQUARE CLUB ATELIER

1204 CHANCELLOR STREET, PHILADELPHIA

DUNLAP, M. EDMUNDS

352 A Gallery Between Two Buildings.

ERSKINE, RICHARD

353 A XIII. Century Pulpit.

GROBEN, WILLIAM E.

354 A Theatre in a Private Residence. (Second Medal Beaux Art Society.)

YARDLEY, E. H.

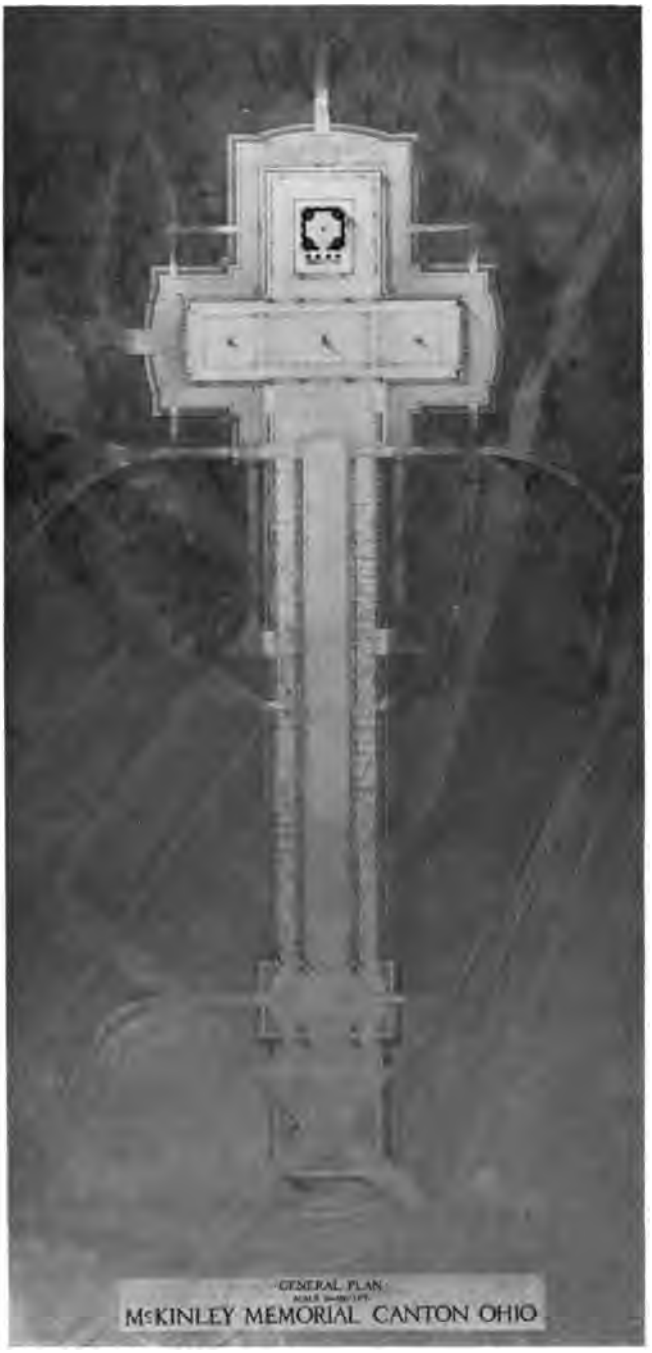
355 A Night Lodging House.



THE APPROACH FROM THE RIVER
U. S. MILITARY ACADEMY, WEST POINT, N. Y.
CRAM, GOODHUE & FERGUSON, Architects, New York



M'KINLEY MEMORIAL, CANTON, OHIO
Cass Gilbert, Architect, New York, N. Y.

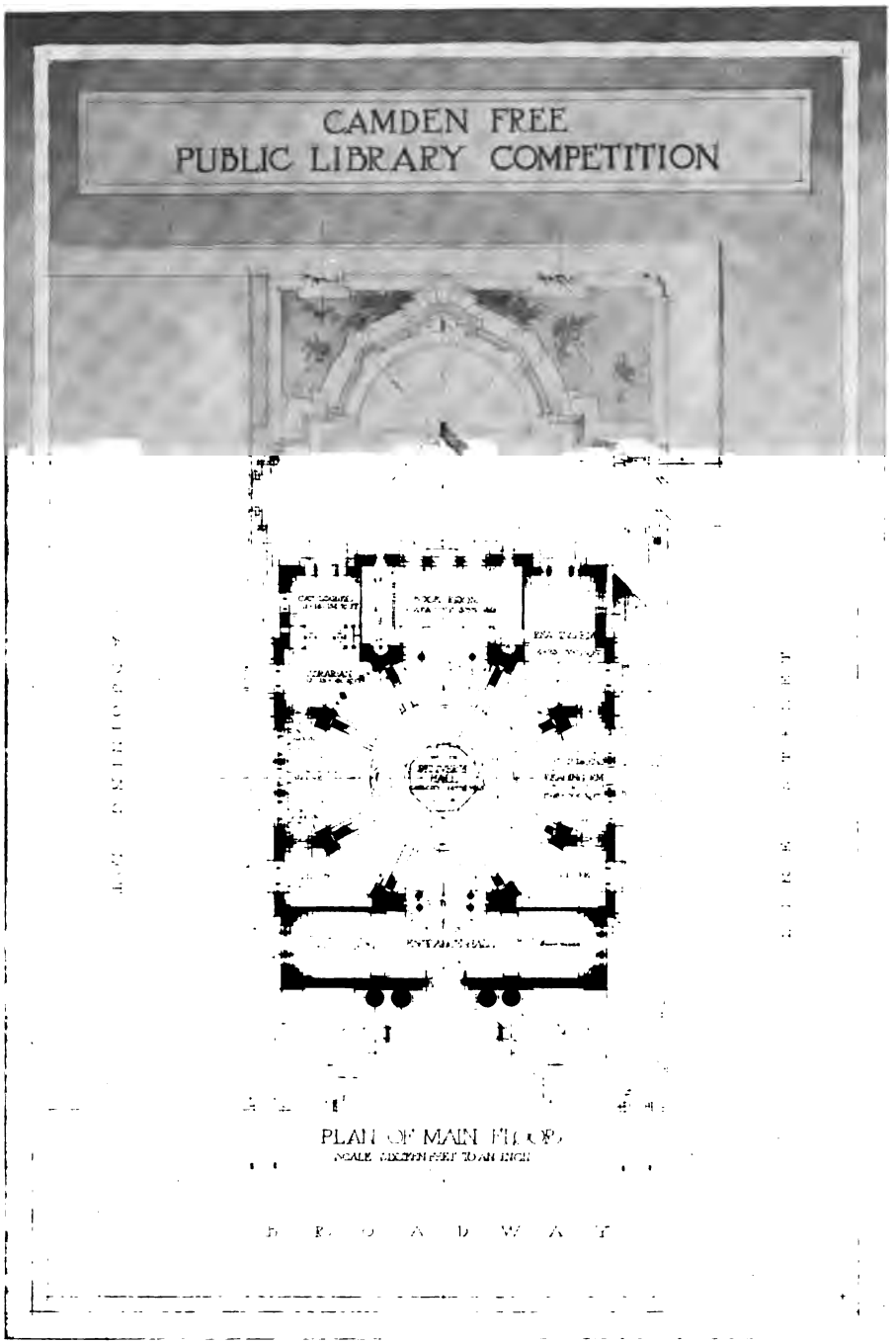


M'KINLEY MEMORIAL, CANTON, OHIO.—GENERAL PLAN
Cass Gilbert, Architect, New York

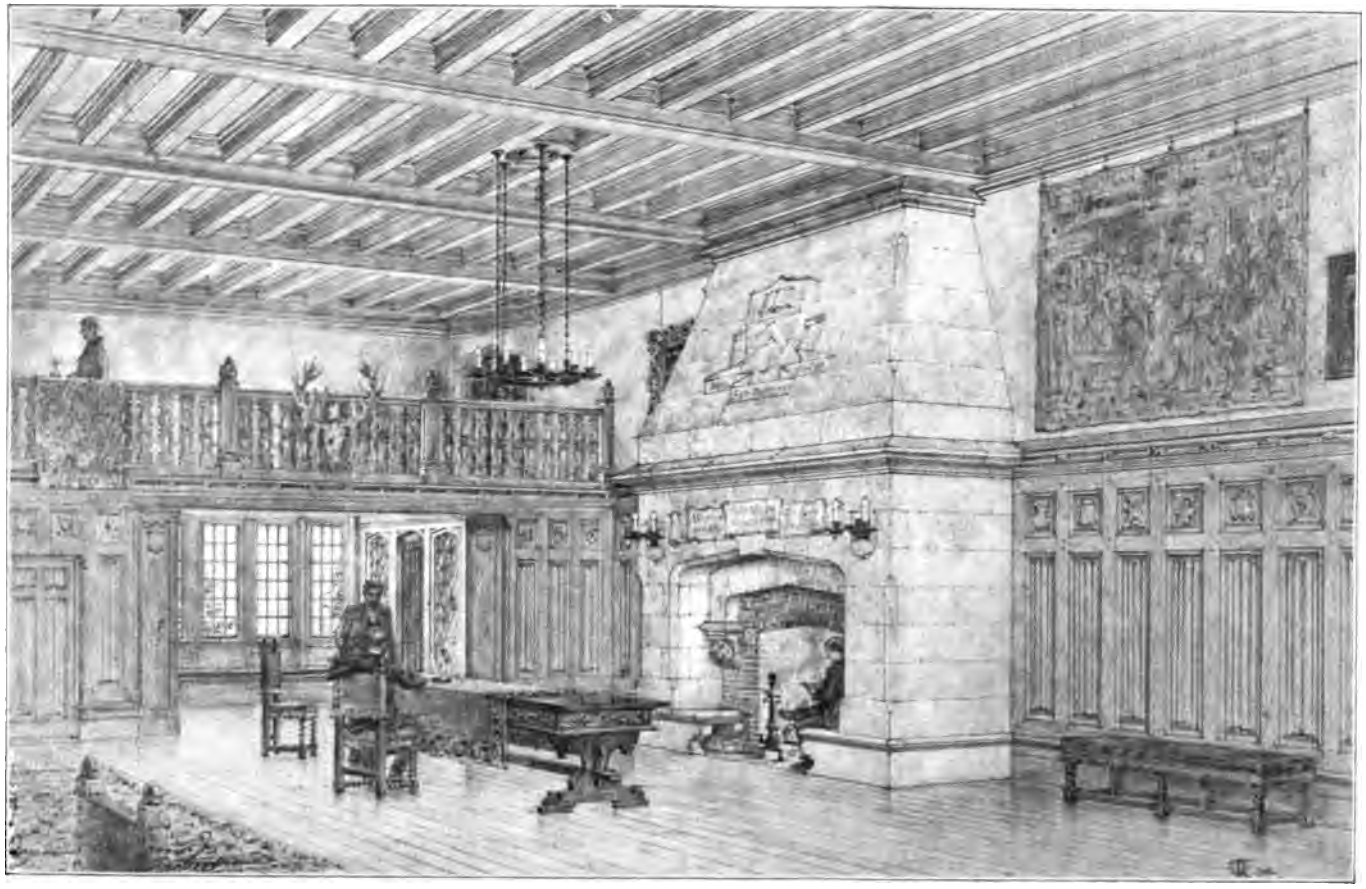


CAMDEN FREE PUBLIC LIBRARY—ELEVATION

HERBERT D. HALE, Architect; HENRY G. MORSE, Associate, New York



CAMDEN FREE PUBLIC LIBRARY—PLAN
HERBERT D. HALE, Architect; HENRY G. MORSE, Associate, New York



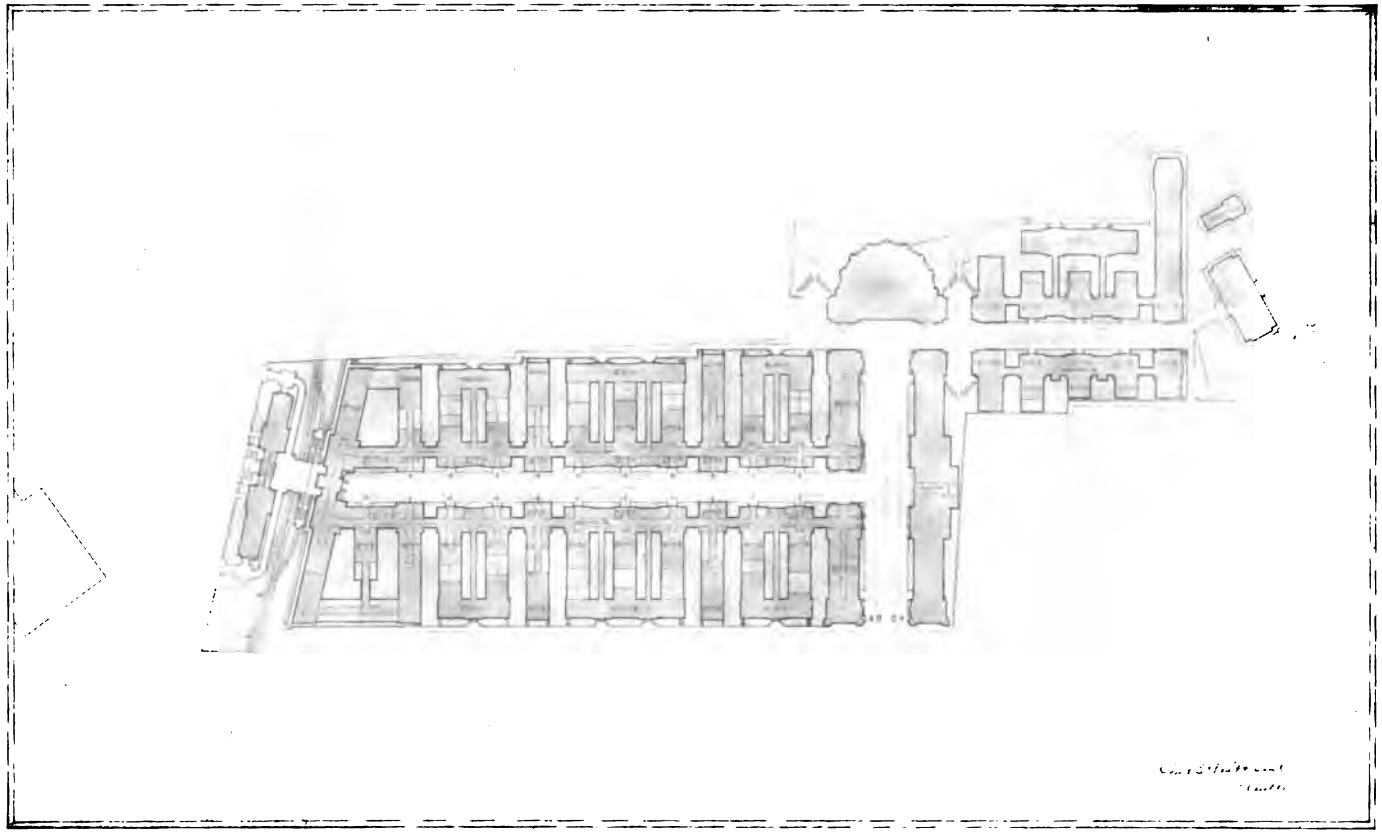
'79 HALL, PRINCETON UNIVERSITY
B. W. Morris, Jr., Architect, New York



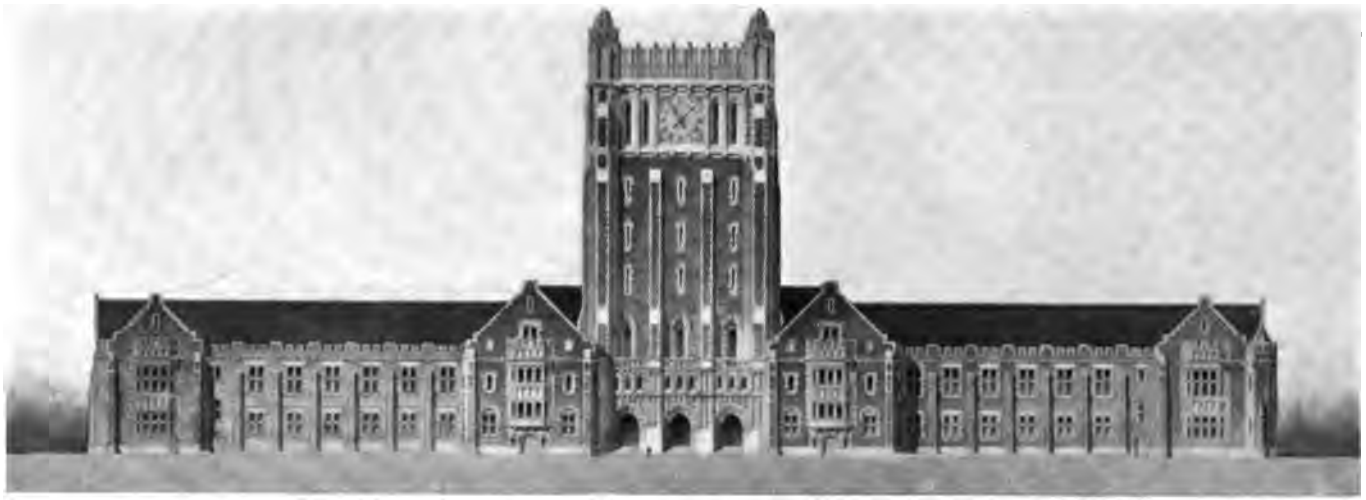
UN HOTEL DES CHAMBRES SYNDICALES
FRANK LEE BODINE, Philadelphia



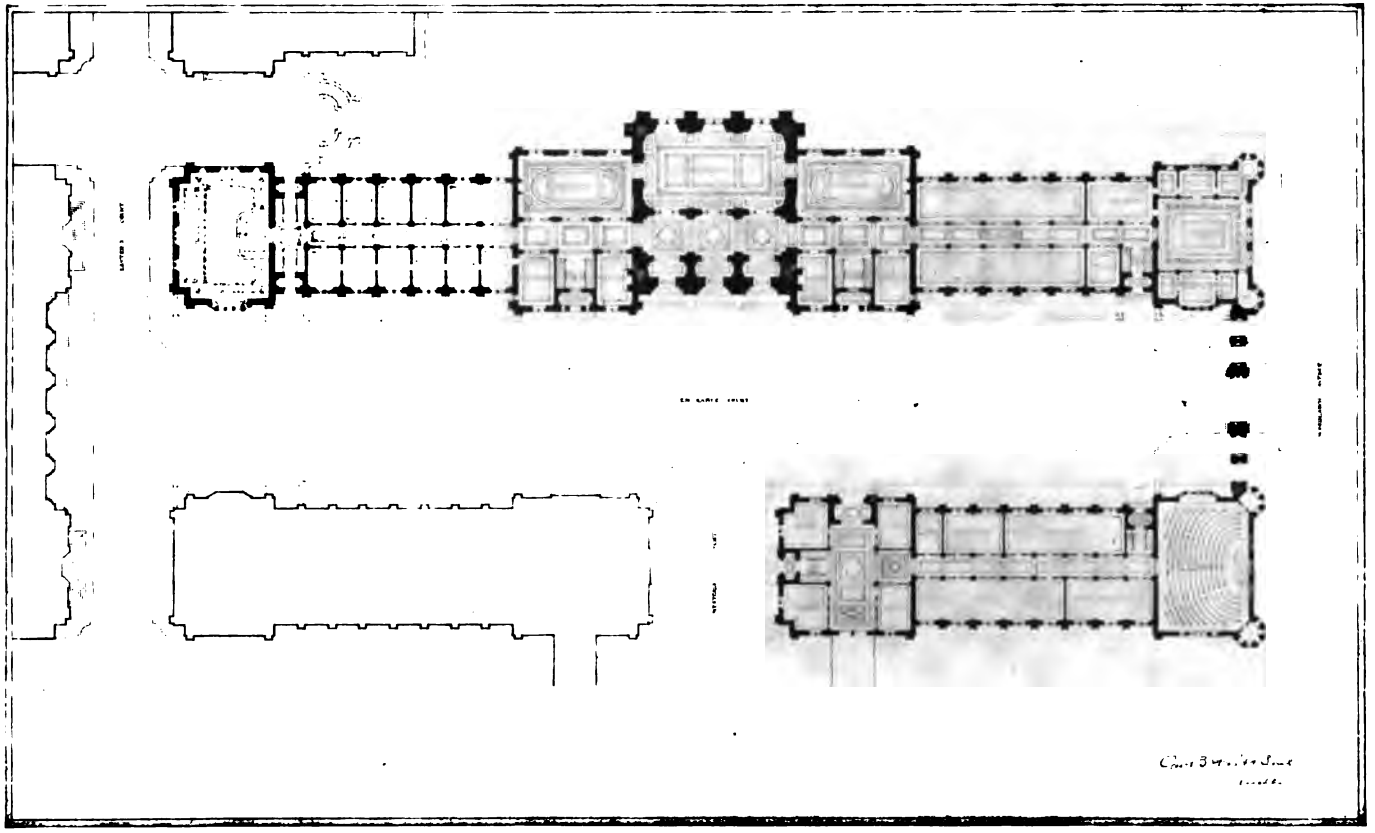
COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
BIRDS' EYE PERSPECTIVE
GEORGE B. POST & SONS, Architects, New York



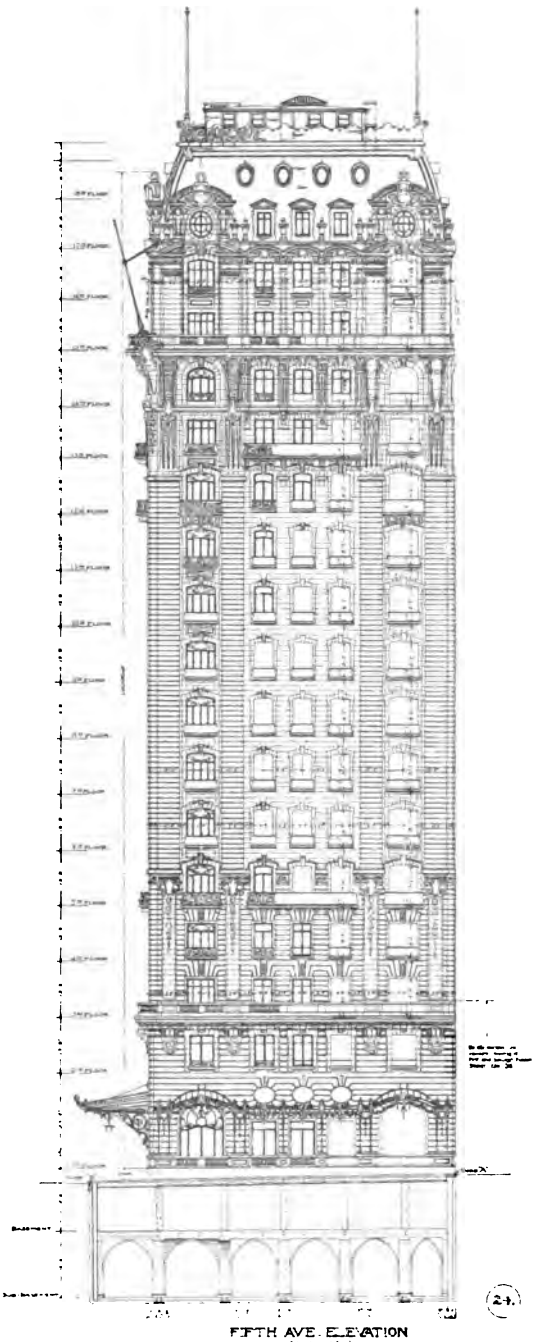
COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
BLOCK PLAN
GEORGE B. POST & SONS, Architects, New York



COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
ADMINISTRATION GROUP, PRINCIPAL BUILDING
GEORGE B. POST & SONS, Architects, New York



COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
FIRST FLOOR PLANS, ADMINISTRATION GROUP
GEORGE B. POST & SONS, Architects, New York



FIFTH AVE. ELEVATION

HOTEL ST. REGIS, FIFTH AVENUE, NEW YORK

TROWBRIDGE & LIVINGSTON, Architects, New York



BANQUET ROOM, HOTEL ST. REGIS, NEW YORK
TROWBRIDGE & LIVINGSTON, Architects, New York



HOTEL ST. REGIS—MAIN RESTAURANT
TROWBRIDGE & LIVINGSTON, Architects, New York



GYMNASIUM, UNIVERSITY OF PENNSYLVANIA
FRONT FACING FRANKLIN FIELD
FRANK MILES DAY & BRO., Architects, Philadelphia



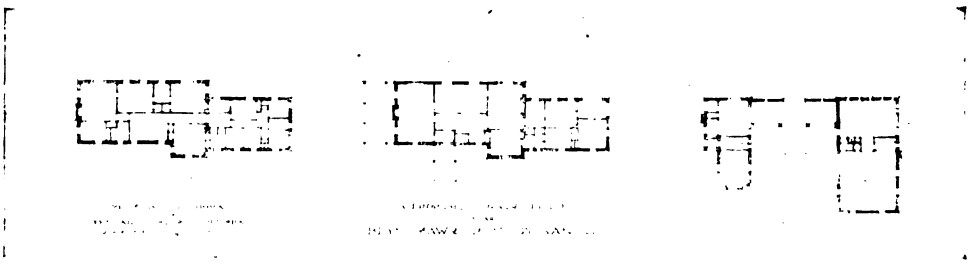
GYMNASIUM UNIVERSITY OF PENNSYLVANIA
FRONT FACING THIRTY-THIRD STREET
FRANK MILES DAY & BRO., Architects, Philadelphia



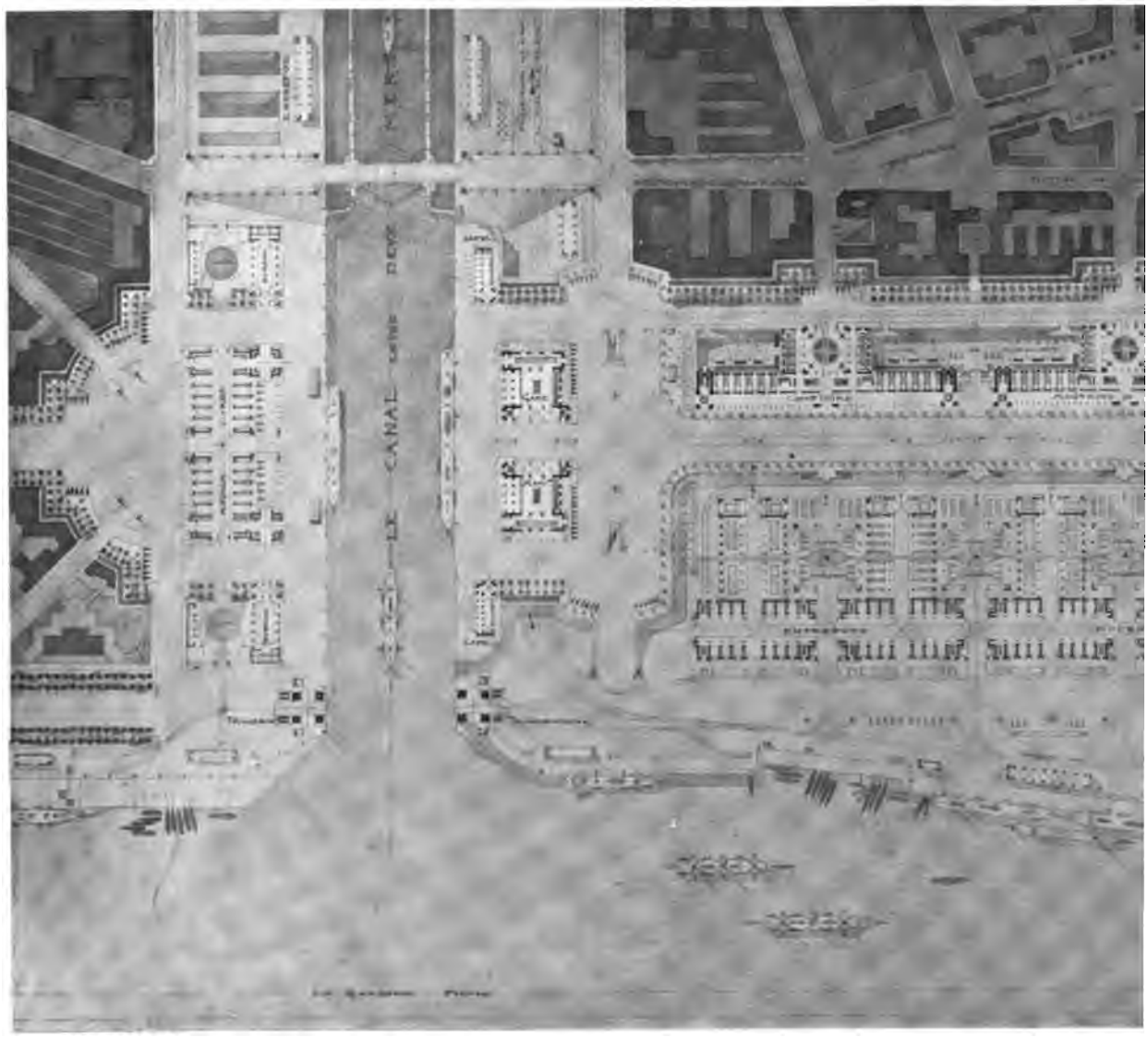
AETNA BUILDING, HARTFORD, CONN.—FRONT ELEVATION
B. W. Morris, Jr., Architect, New York



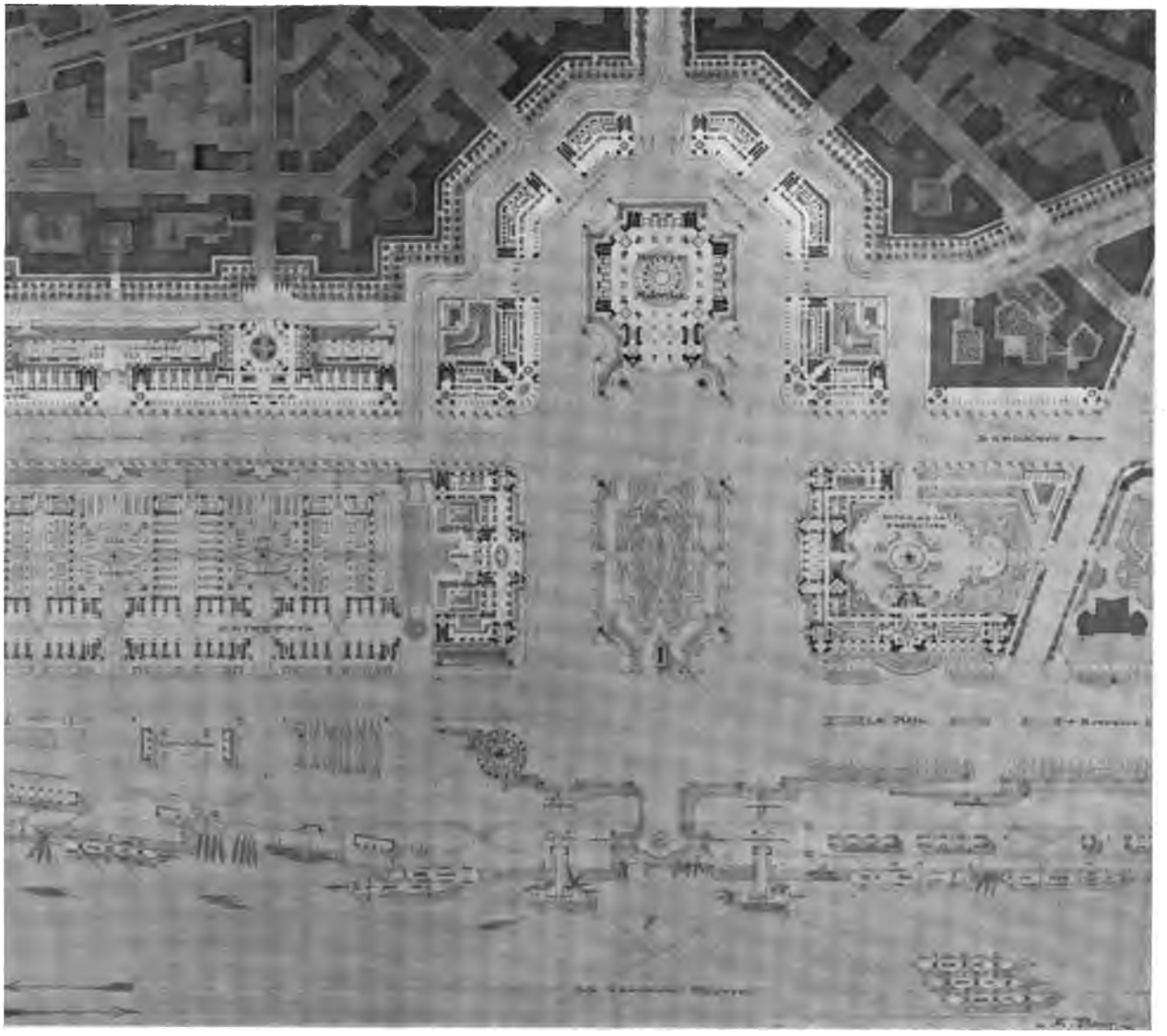




PROPOSED COUNTRY PLACE AT BRYN MAWR, PENNA.
CHURCHMAN & THOMAS, Architects, Philadelphia



SKETCH PLAN FOR A CA
MAURICE J. PREV



L BETWEEN TWO SEAS
Ithaca, New York

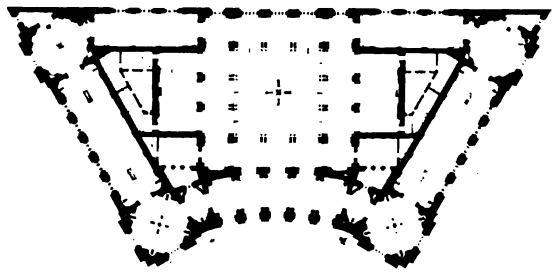


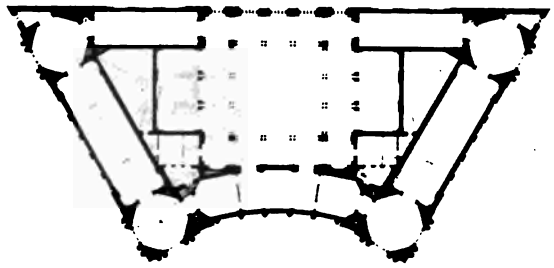
A COURT-YARD IN PERUGIA
WALTER W. JUDELL, Philadelphia



A VIEW NEAR THE BROWNING PALACE, VENICE
WALTER W. JUDELL, Philadelphia

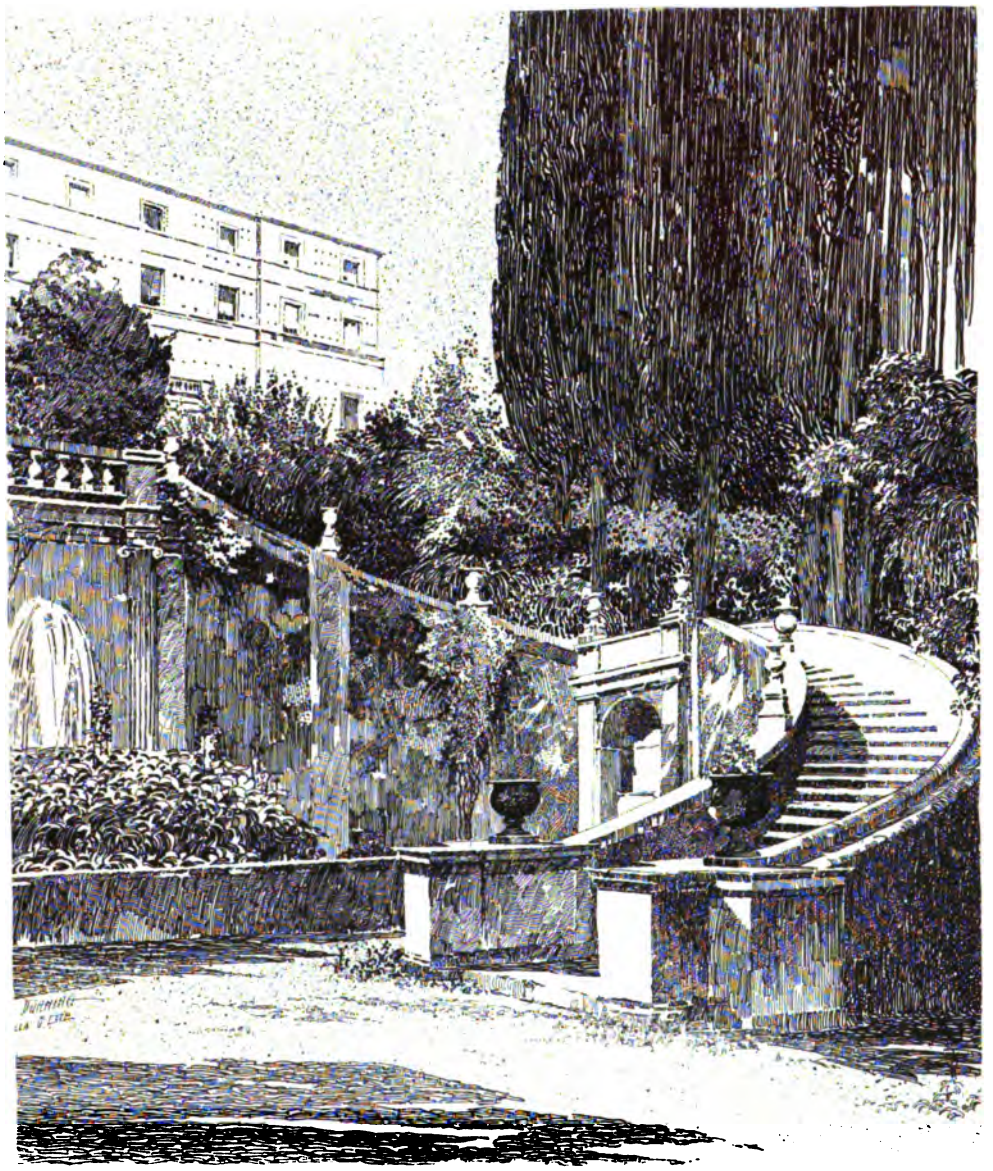




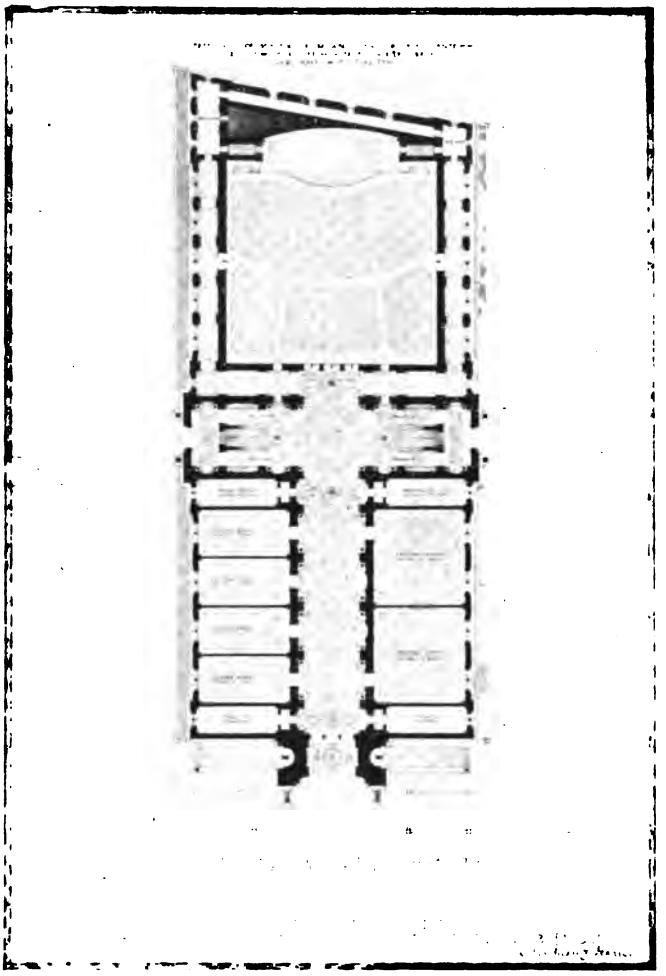


AN ART MUSEUM

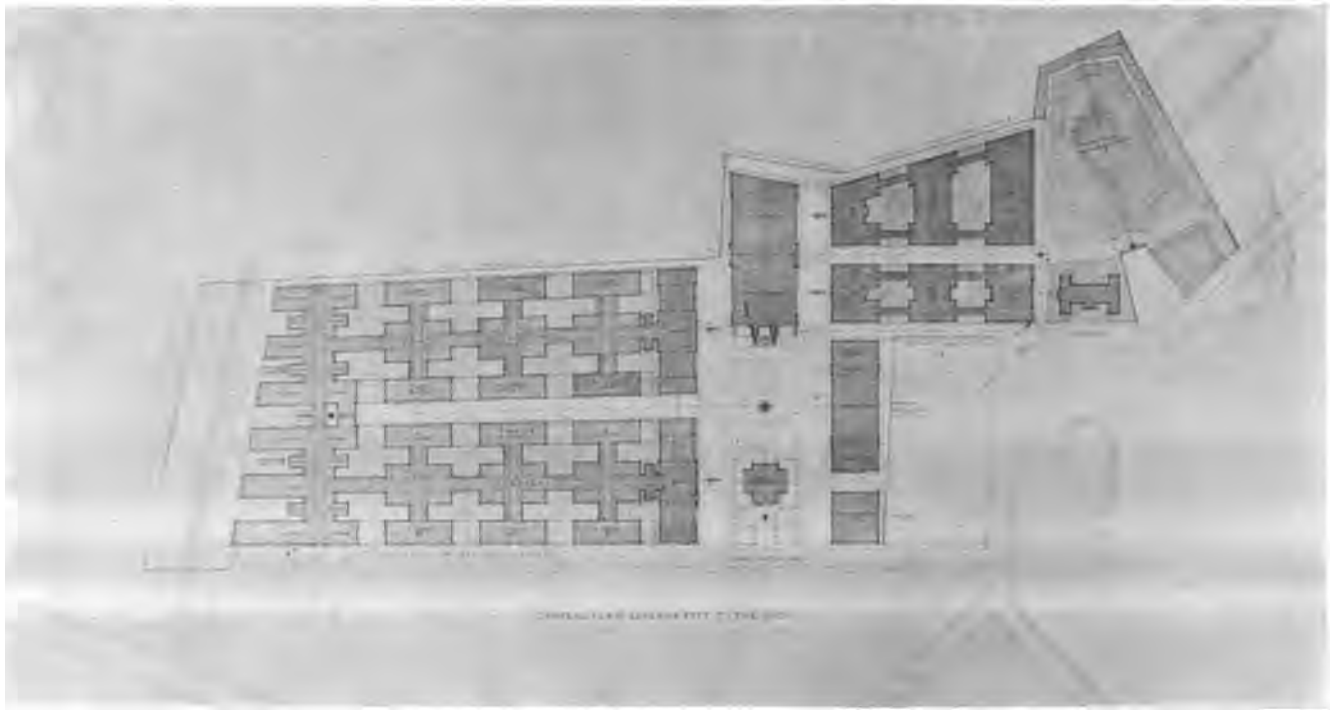
A. M. Adams, University of Pennsylvania School of Architecture



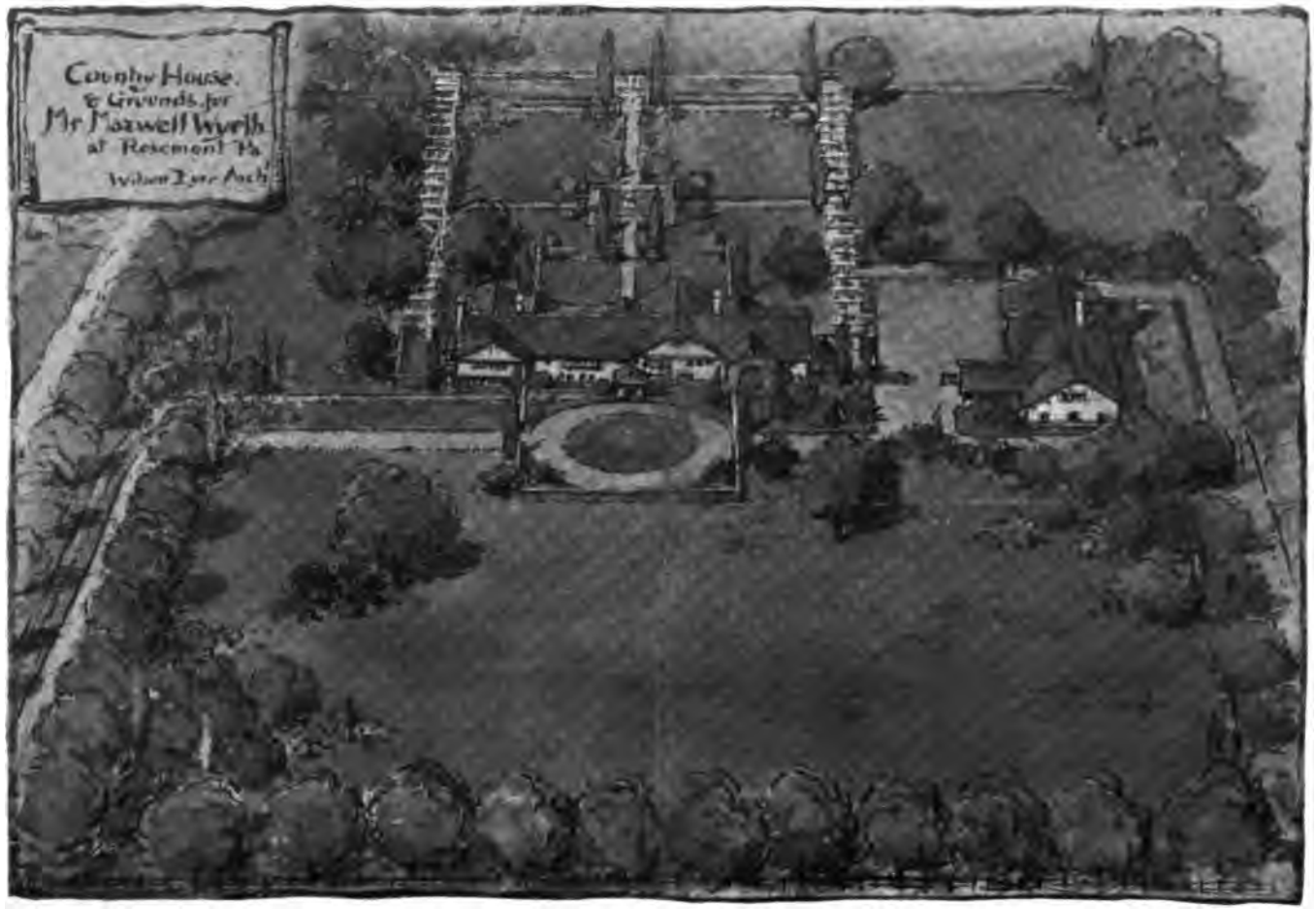
GARDEN STEPS, VILLA D'ESTE
N. Max Dunning, Chicago



COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
PLAN OF AUDITORIUM
NEWMAN & HARRIS, Architects, Philadelphia



COMPETITION OF THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PENNA.
BLOCK PLAN
NEWMAN & HARRIS, Architects, Philadelphia



HOUSE, STABLE AND GROUNDS OF MR. MAXWELL WYETH, ROSEMONT, PENNA.
WILSON EYRE, Architect, Philadelphia



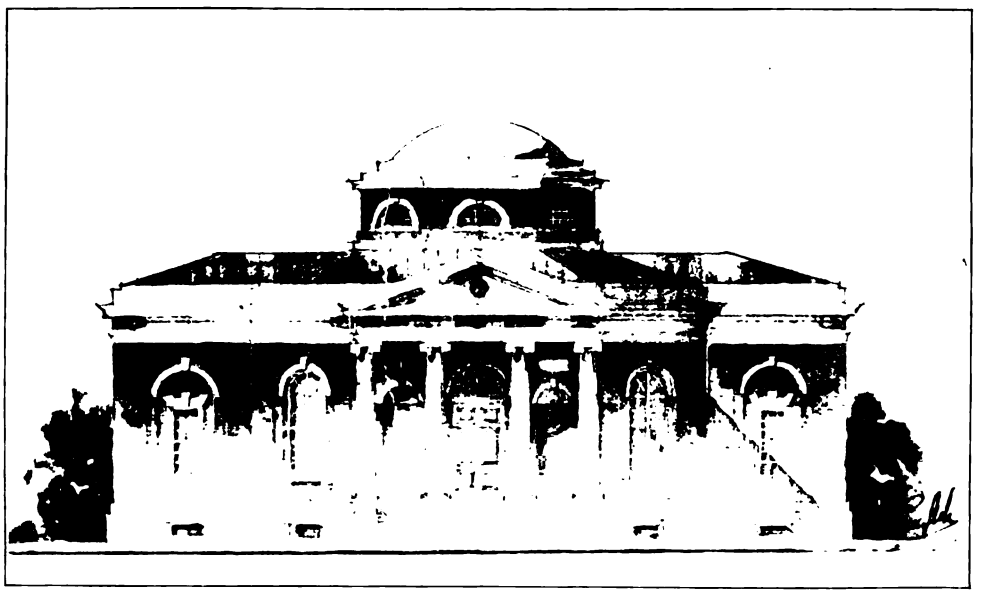
SKETCH FOR COUNTRY HOUSE AT NASSAU, L. I.
WILLIAM A. BORING, Architect, New York



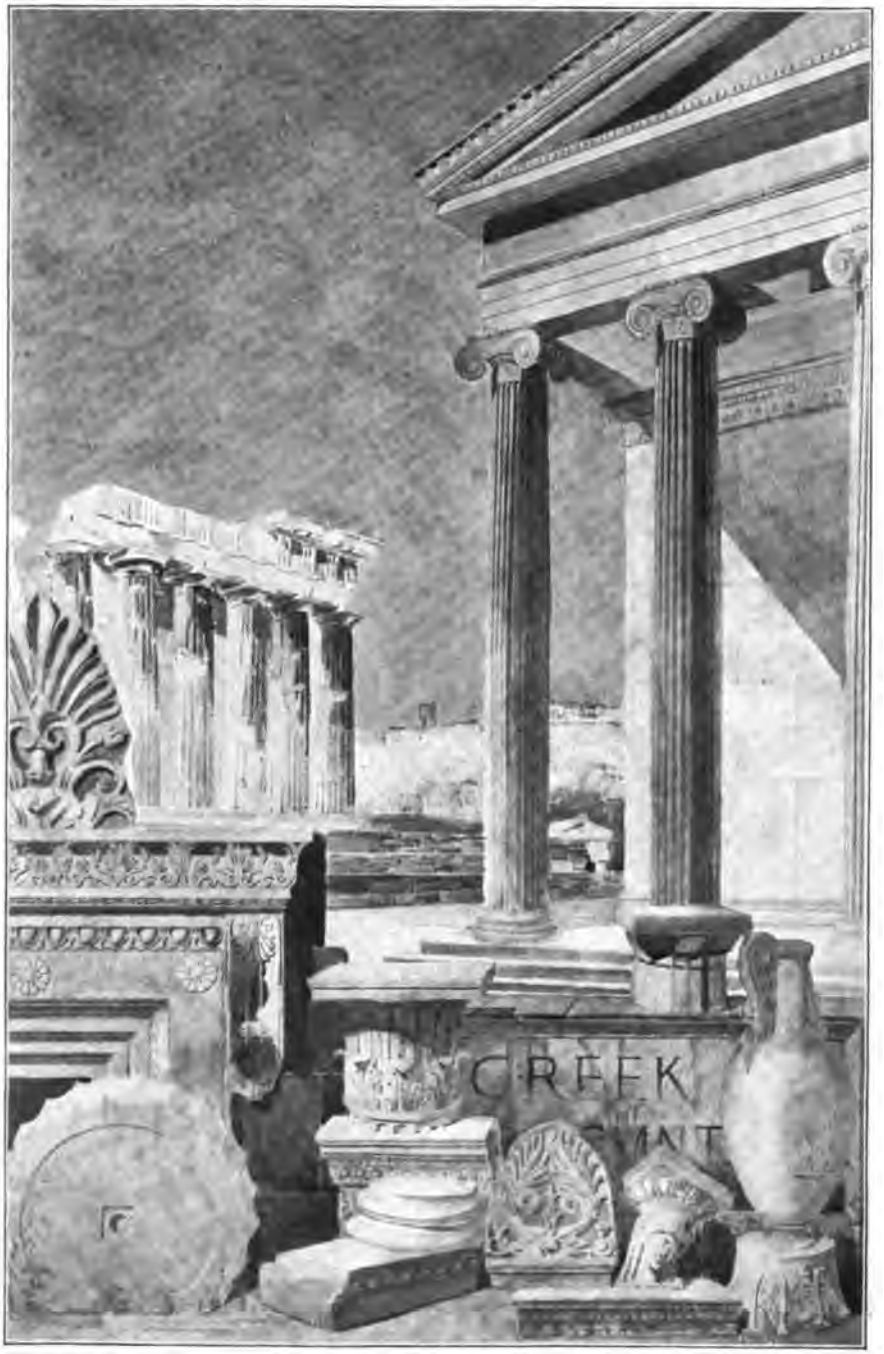
SKETCH OF THE LAND TITLE BUILDING, PHILADELPHIA
JOHN J. DULL, Philadelphia



TEACHERS' DORMITORY
PENNSYLVANIA TRAINING SCHOOL FOR FEEBLE MINDED CHILDREN,
ELWYN, PENNSYLVANIA
WALTER SMEDLEY, Architect, Philadelphia

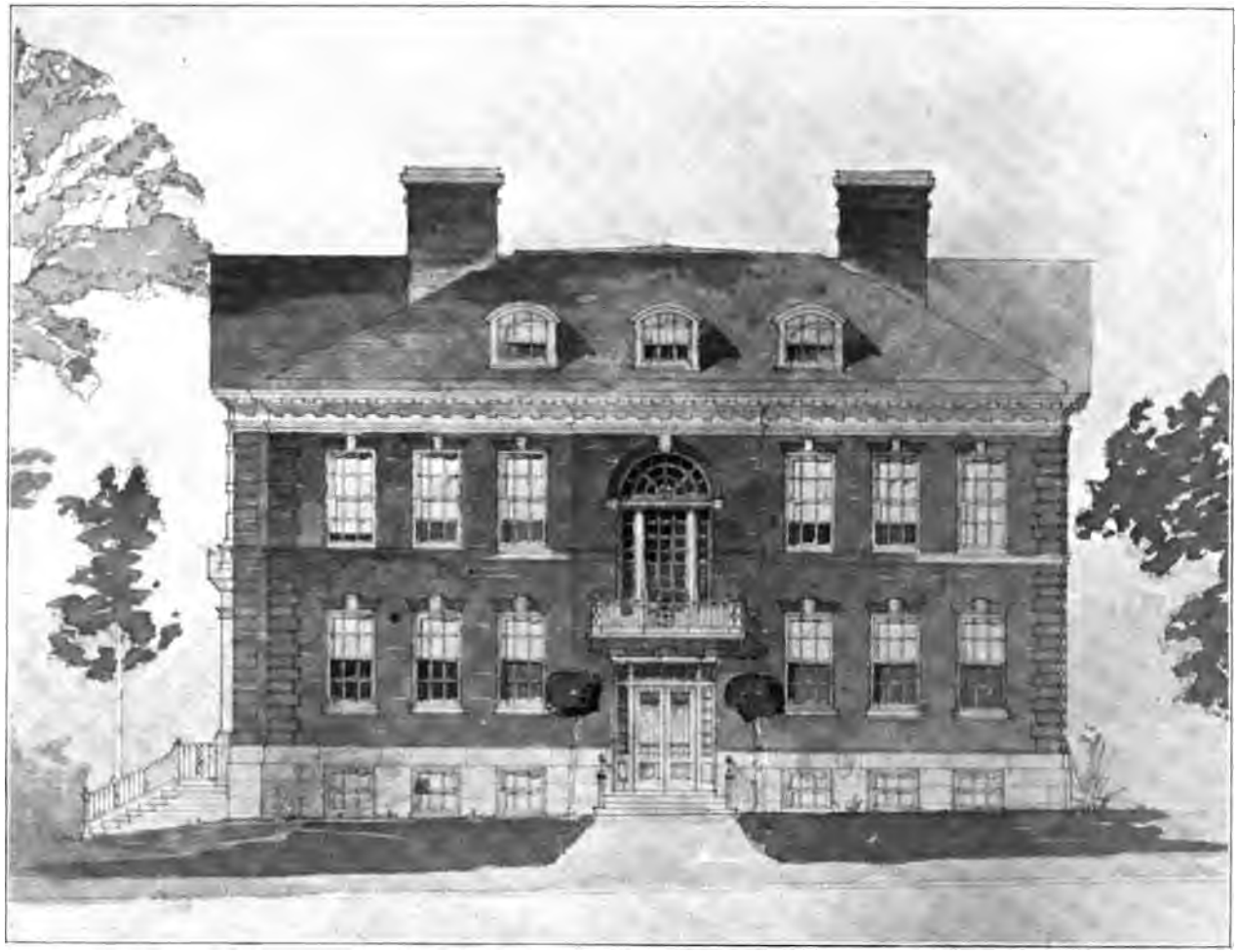


STUDY FOR UNITED STATES POST OFFICE, CHARLOTTESVILLE, VA.
J. K. TAYLOR, Supervising Architect; Percy Ash, Designer



A COMPOSITION

RAYMOND EWALD, Washington University Architectural Department



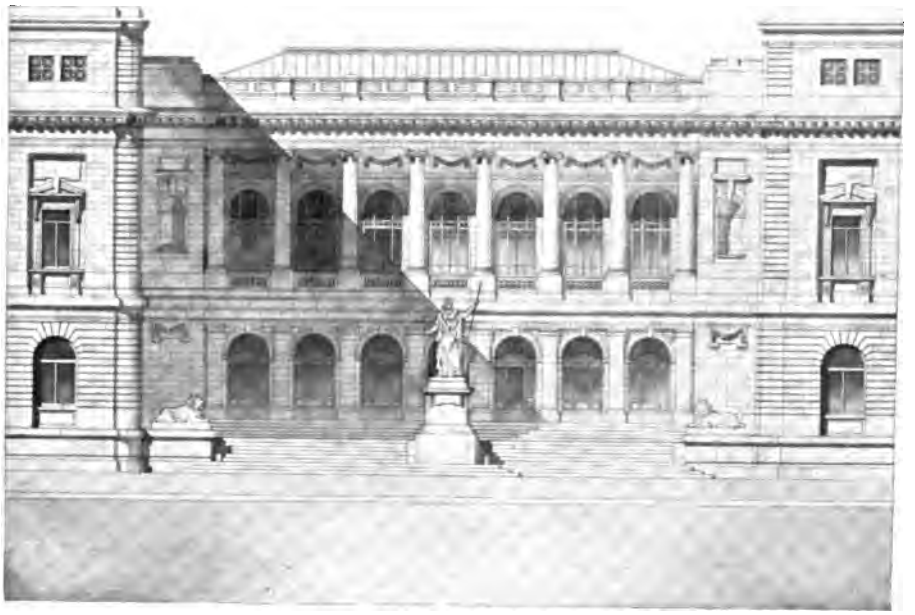
THE JAMES A. WELSH SCHOOL, NORRISTOWN, PENNA.
NEWMAN & HARRIS, Architects, Philadelphia

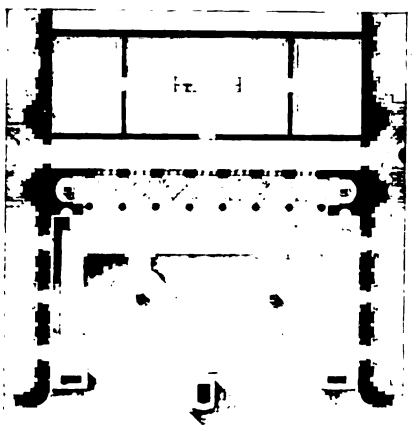


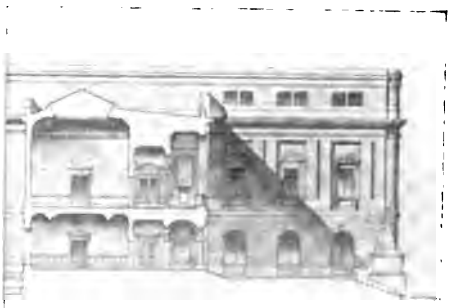
SKETCH FOR HOUSE AT HAVERFORD, PENNSYLVANIA
MORRIS & VAUX, Architects, Philadelphia, Pa.



COTTAGE AT QUOQUE, L. I.
ALBERT KELSEY, Architect, Philadelphia



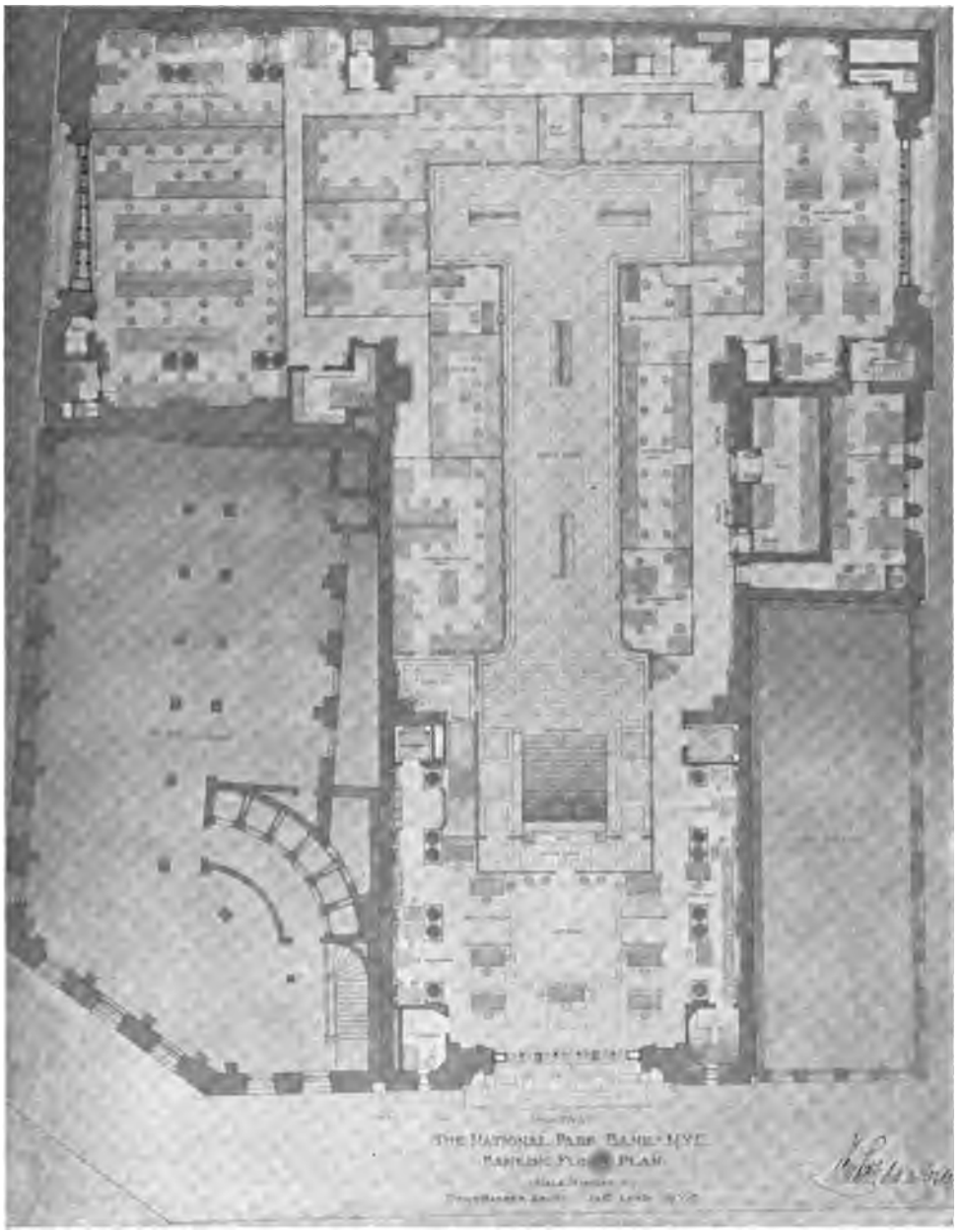




A GALLERY BETWEEN TWO BUILDINGS
MENTION BEAUX ARTS SOCIETY
M. EDMUNDS DUNLAP, T Square Club Atelier



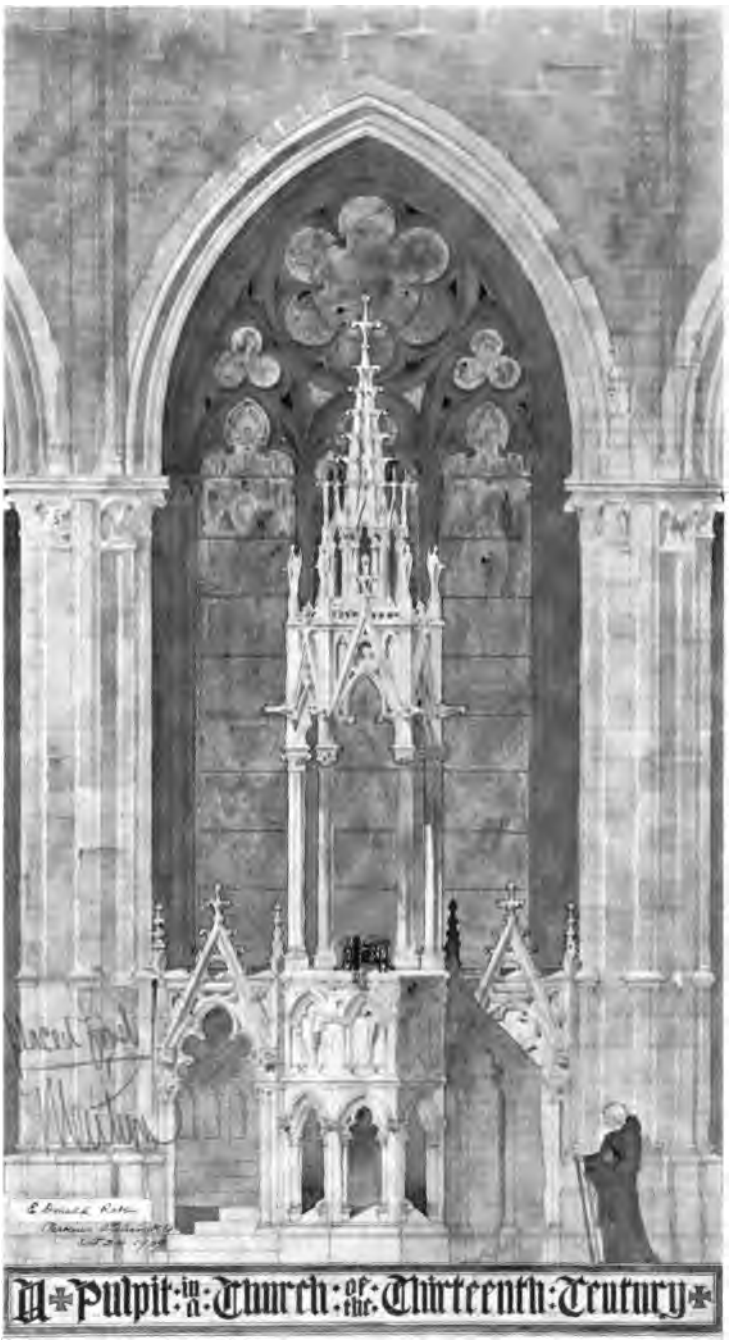
NATIONAL PARK BANK—FACADE ON BROADWAY
DONN BARBER, Architect, New York



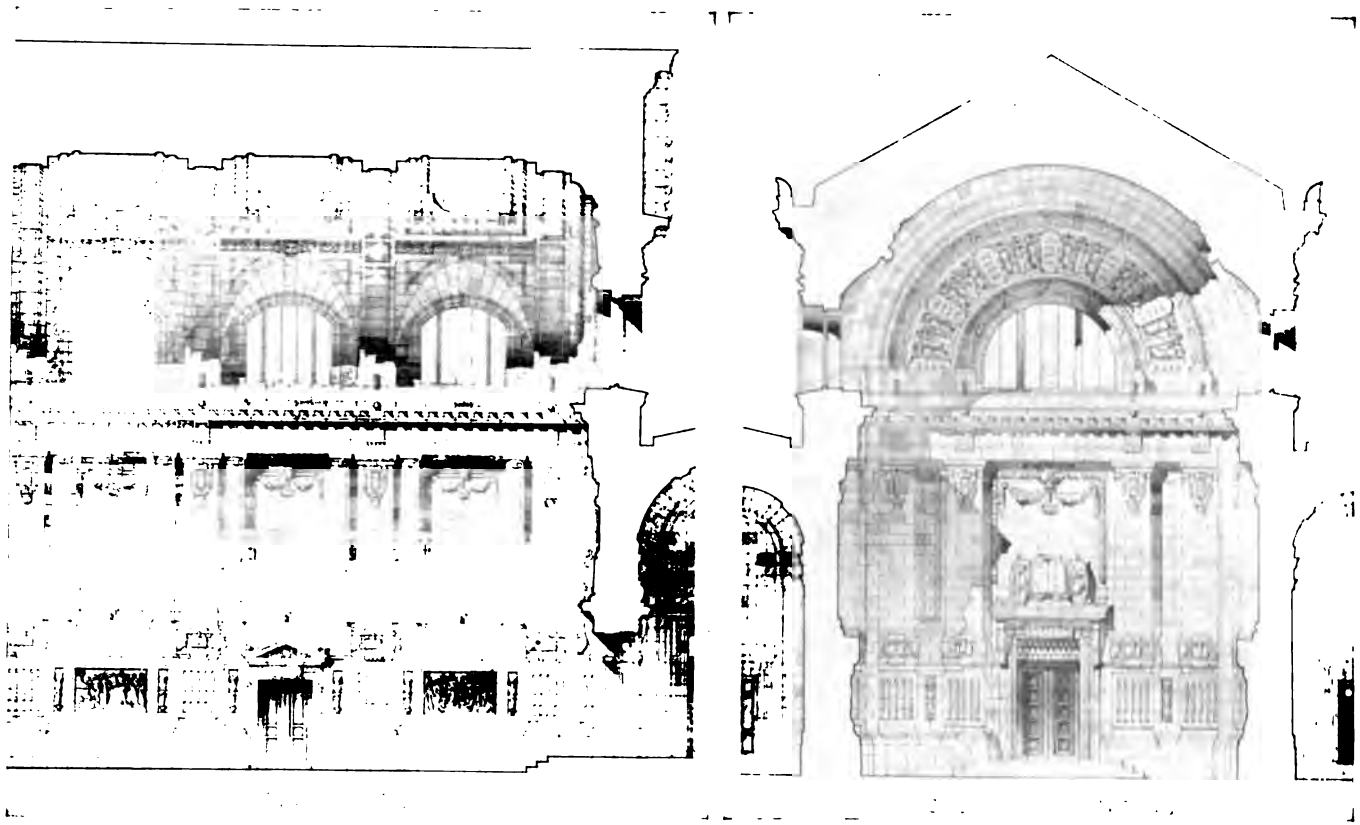
NATIONAL PARK BANK—PLAN OF BANKING FLOOR
DONN BARBER, Architect, New York



WELLS FARGO BUILDING, 51 BROADWAY, NEW YORK
B. W. Morris, Jr., Architect, New York



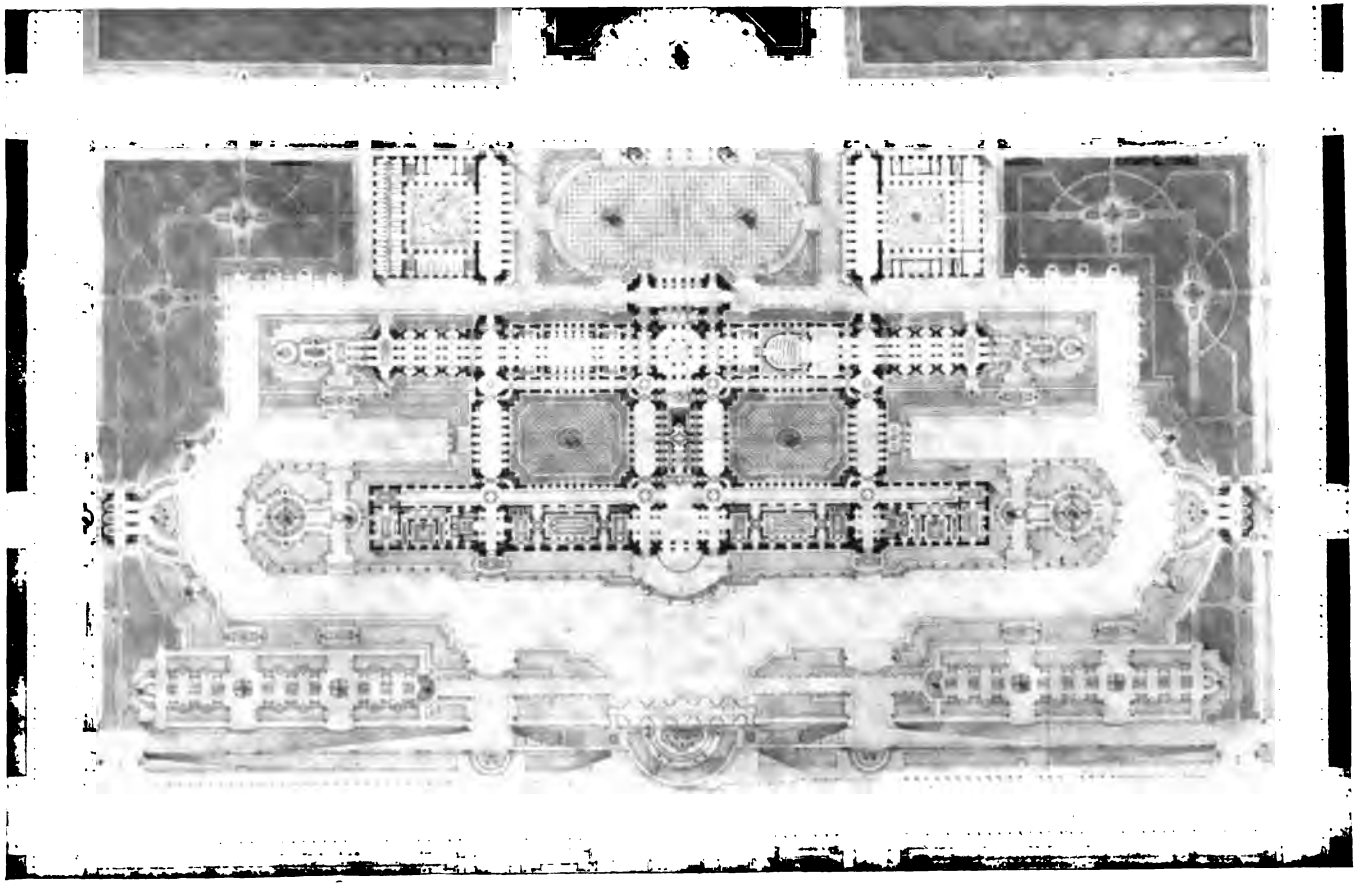
A XIII. CENTURY PULPIT
MENTION BEAUX ARTS SOCIETY
E. DONALD ROBB, Atelier Blair Van Pelt, New York, N. Y.



UNE SALLE DE PAS PERDUES

PROBLEM OF THE ECOLE DES BEAUX ARTS

WALTER W. JUDELL, Philadelphia



A GOVERNMENT BUILDING FOR THE ENTERTAINMENT OF GUESTS OF STATE
PLAN

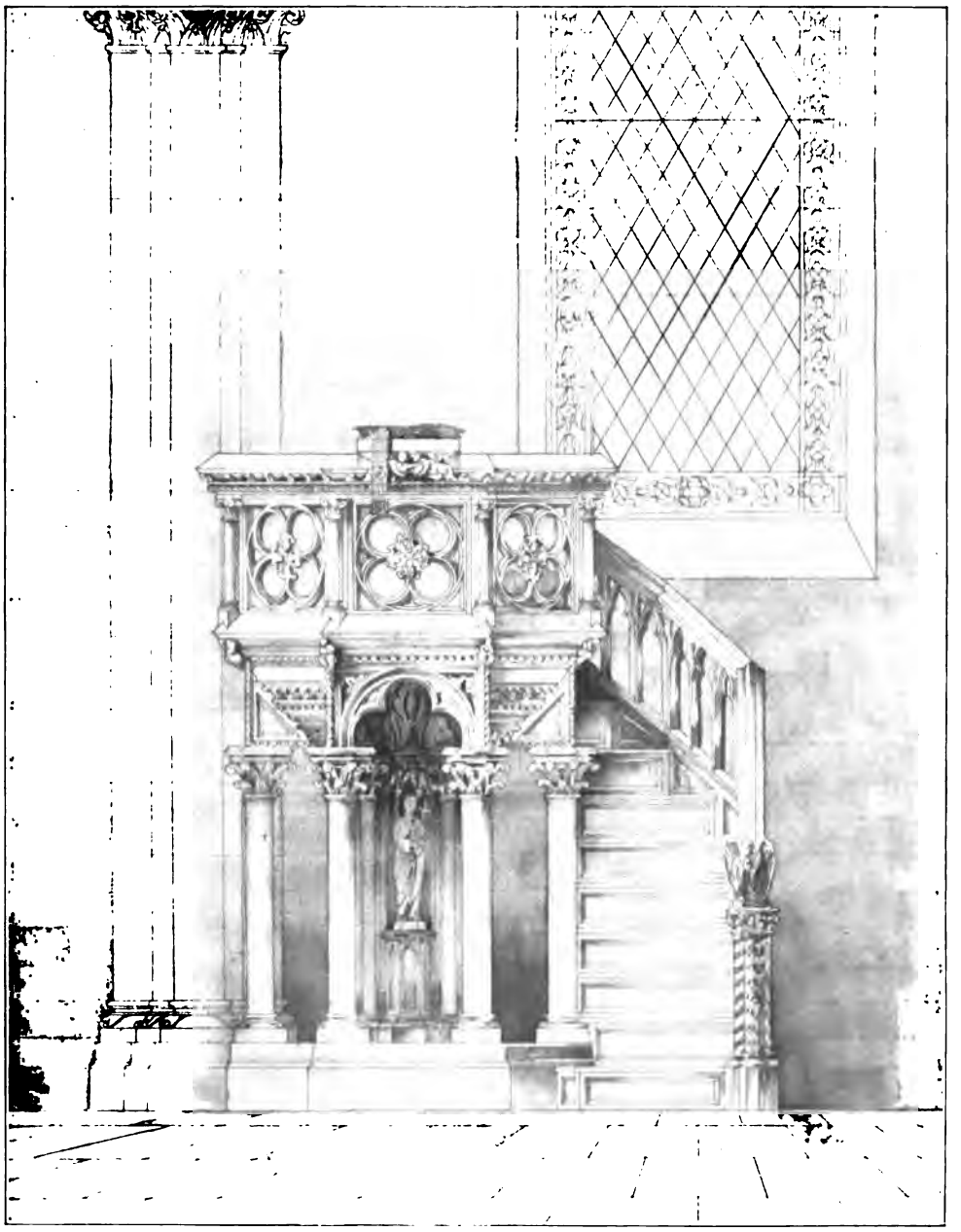
RICHARD A. TISSINGTON, Cornell University College of Architecture



PLASTER SKETCH OF MINER
STIRLING CALDER, Sculptor, Philadelphia



HOUSE AT JENKINTOWN, PA.
WALTER F. PRICE, Architect, Philadelphia



A XIII. CENTURY PULPIT
MENTION BEAUX ARTS SOCIETY
RICHARD ERSKINE, T Square Club Atelier



SPRINGHAVEN COUNTRY CLUB, DELAWARE CO., PENNA.
PRICE & MCLANAHAN, Architects, Philadelphia

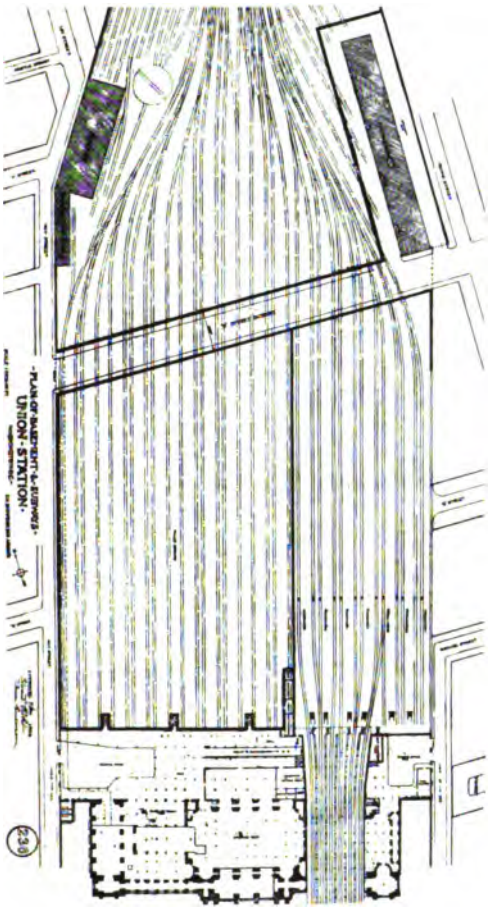


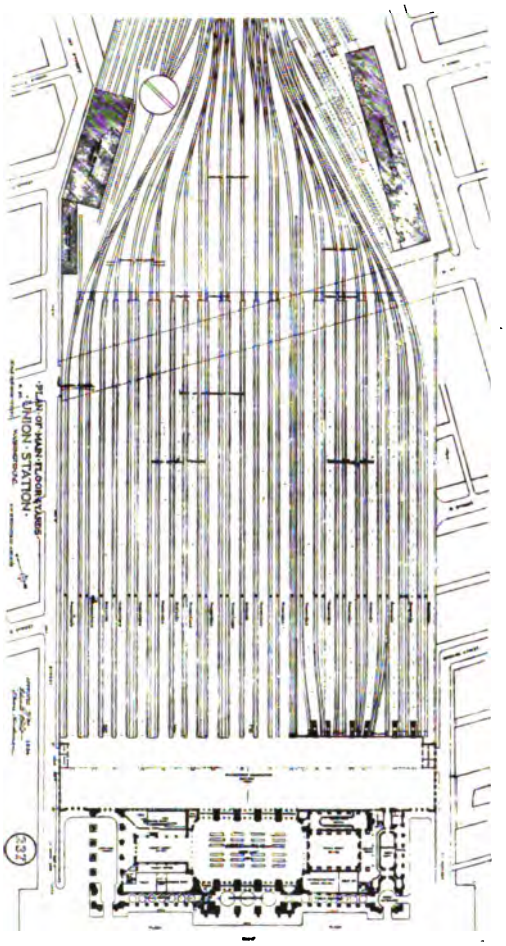
PROPOSED HOUSE FOR MR. S. J. HYDE, GREENWICH, CONN.
ENTRANCE FRONT
WILSON EYRE, Architect, Philadelphia



PROPOSED HOUSE FOR MR. S. J. HYDE, GREENWICH, CONN.
BAY FRONT
WILSON EYRE, Architect, Philadelphia







UNION STATION, WASHINGTON, D. C.

BASEMENT AND SUBWAYS — FIRST FLOOR AND YARDS

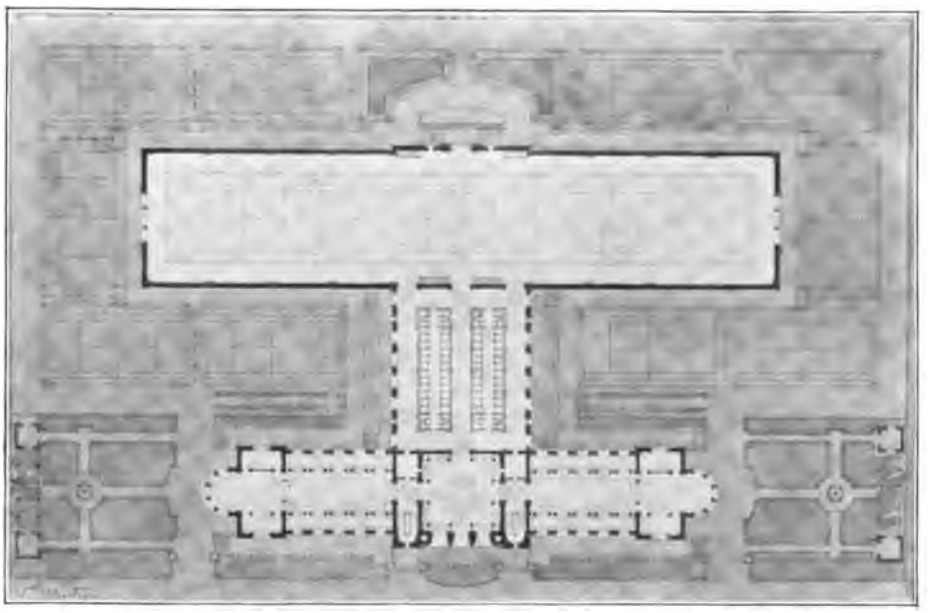
D. H. BURNHAM & Co., Architects, Chicago



A TENNIS CLUB—FRONT ELEVATION
CARL E. HOWELL, University of Pennsylvania, Architectural Department



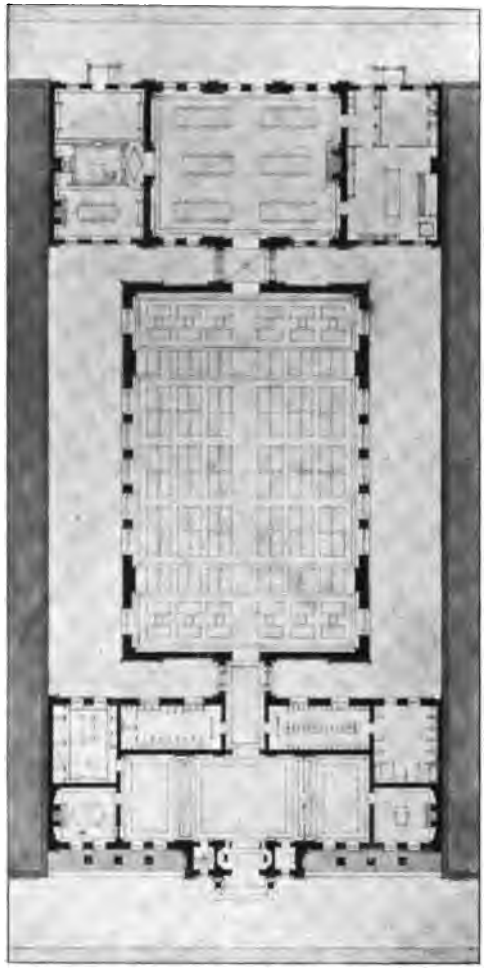
A WALL RING, SIENA, ITALY
WALTER H. THOMAS, Philadelphia



A TENNIS CLUB—PLAN
CARL E. HOWELL, University of Pennsylvania Architectural Department



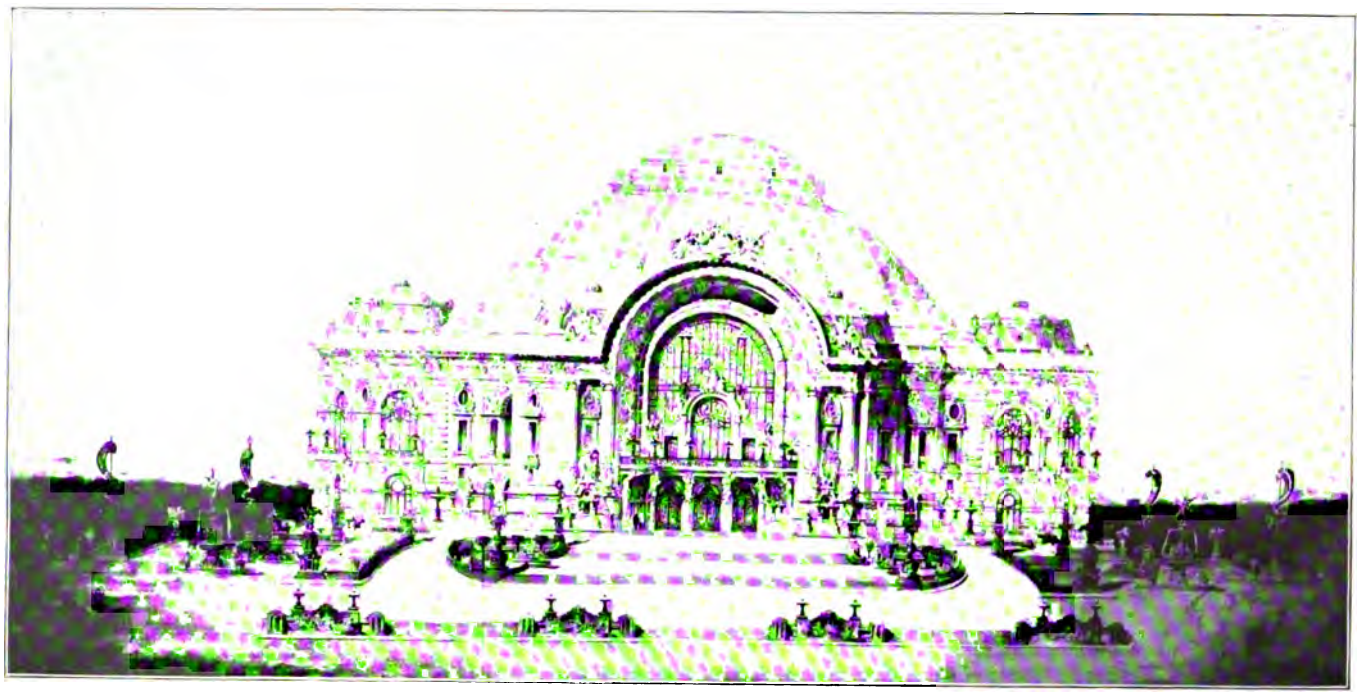
A NIGHT LODGING HOUSE—FRONT ELEVATION
BEAUX ARTS SOCIETY COMPETITION
E. H. YARDLEY, T-Square Club Atelier



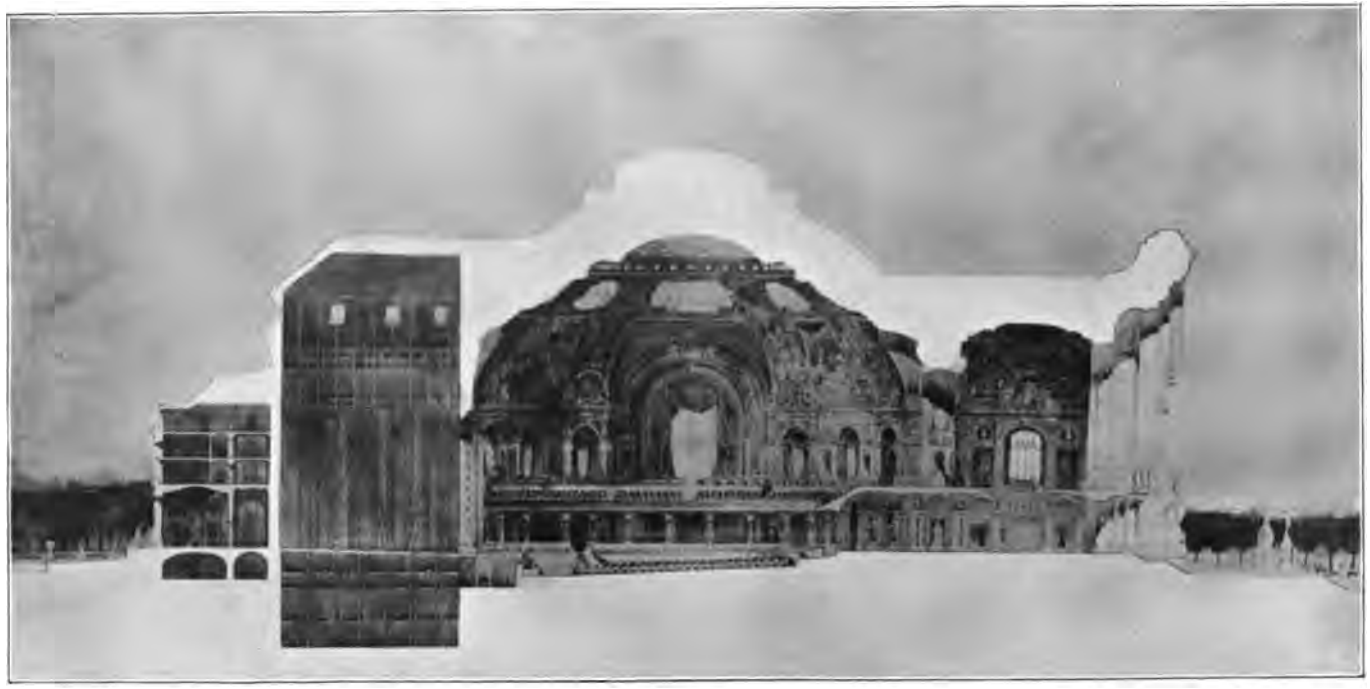
A NIGHT LODGING HOUSE—PLAN
BEAUX ARTS SOCIETY COMPETITION
E. H. YARDLEY, T Square Club Atelier



MODEL FOR BRONZE PANEL
STIRLING CALDER, Sculptor, Philadelphia



A CAFÈ CONCERT—FACADE
MAURICE J. PREVOT, Ithaca, N. Y.

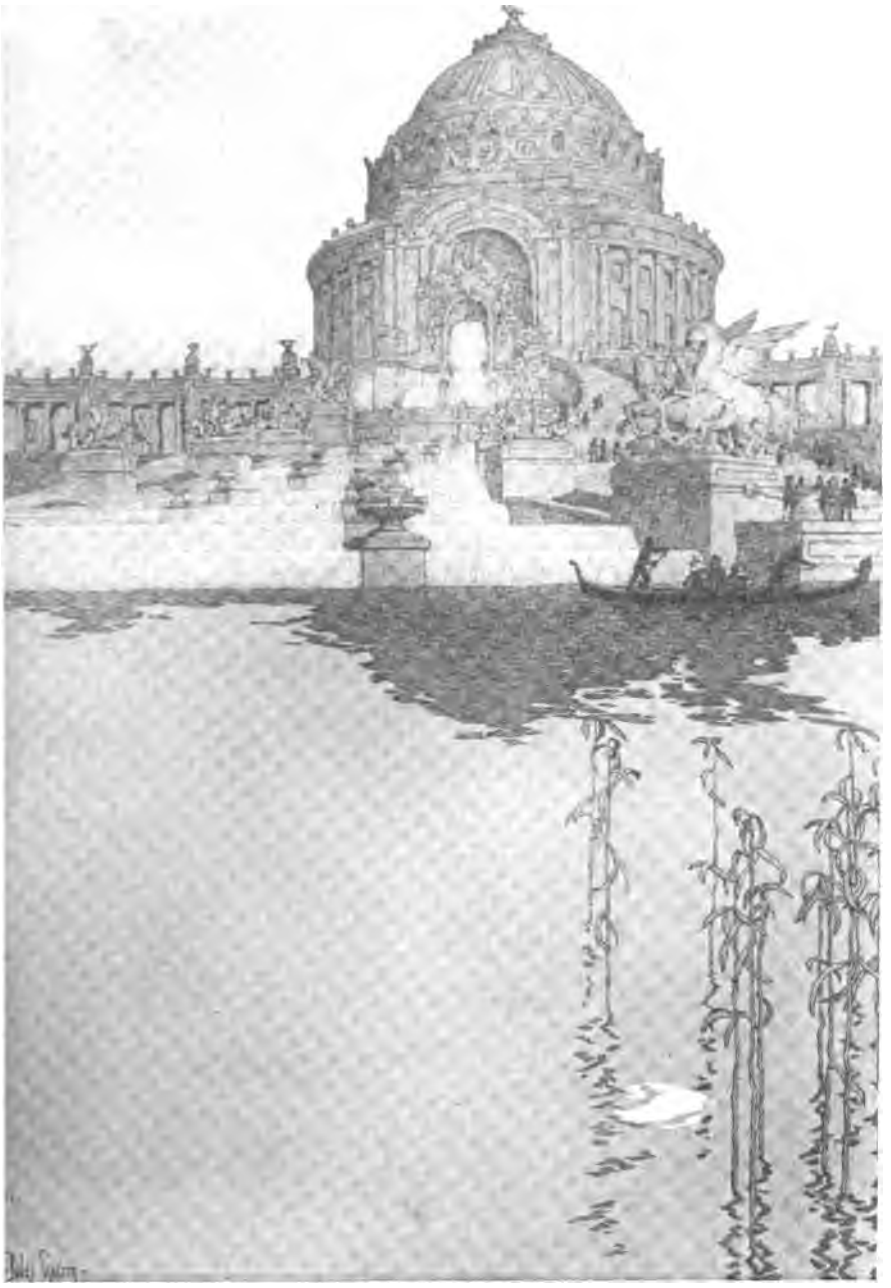


A CAFÈ CONCERT—SECTION
MAURICE J. PREVOT, Ithaca, New York





RESIDENCE OF MR. F. C. BARTLETT—DETAILS
FROST & GRANGER, Architects, Chicago



FESTIVAL HALL, LOUISIANA PURCHASE EXPOSITION
CASS GILBERT, Architect, New York



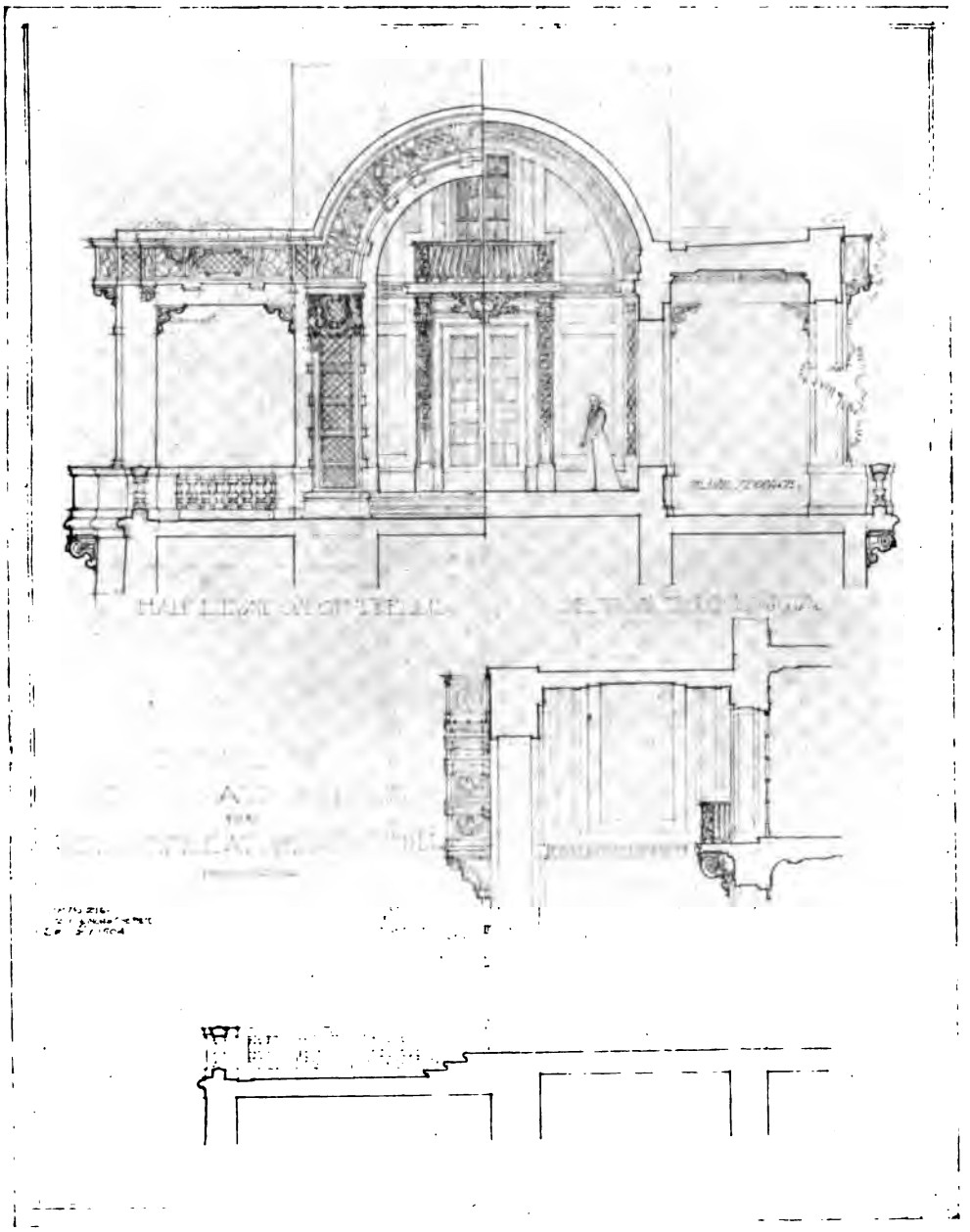
RESIDENCE AT ST. DAVIDS, PENNSYLVANIA
BROCKIE & HASTINGS, Architects, Philadelphia, Pa.



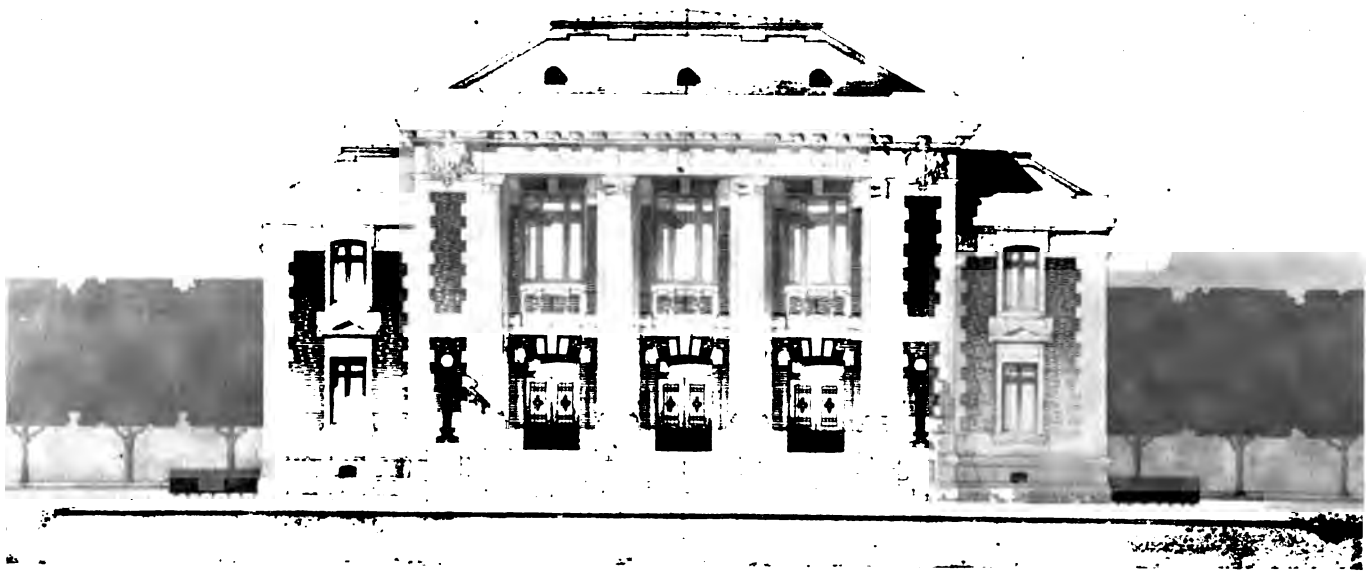
BAPTISMAL FONT, SIENA CATHEDRAL
WALTER W. JUDELL, SEVENTH HOLDER JOHN STEWARDSON MEMORIAL SCHOLARSHIP



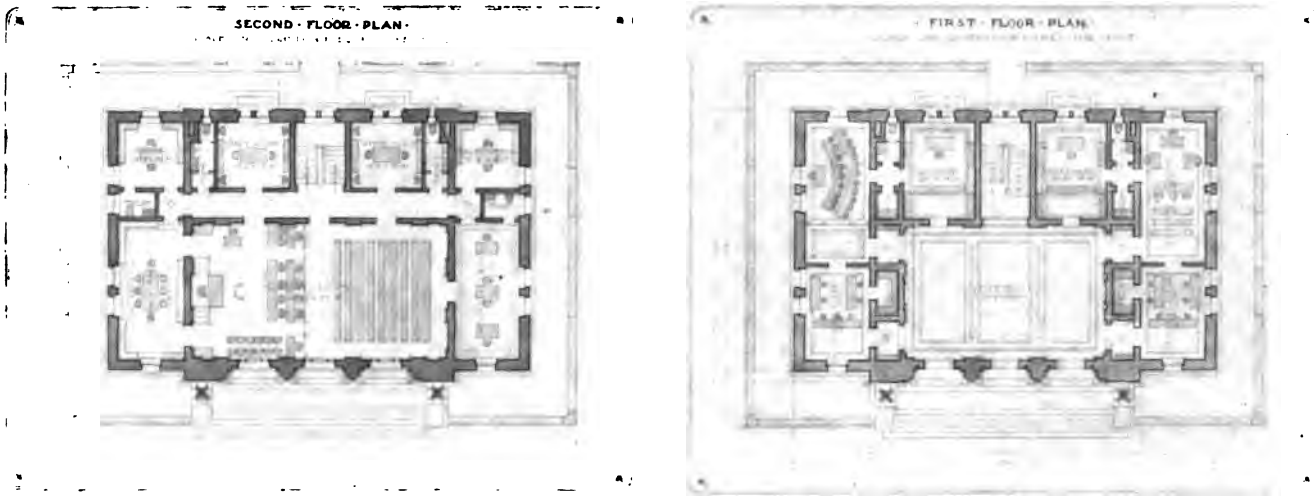
ADDITION TO A HOUSE AT CHESTNUT HILL, PHILADELPHIA
RENDERED BY ALFRED MORTON GITTENS
ALBERT KELSEY, Architect, Philadelphia



DETAILS—ADDITION TO A HOUSE AT CHESTNUT HILL
ALBERT KELSEY, Architect, Philadelphia



COLUMBIA COUNTY COURT HOUSE, MAGNOLIA, ARKANSAS
COMPETITIVE DESIGN—FRONT ELEVATION
Louis C. Spiering, Architect, St. Louis, Mo.



COLUMBIA COUNTY COURT HOUSE, MAGNOLIA, ARKANSAS
COMPETITIVE DESIGN—PLANS
LOUIS C. SPIERING, Architect, St. Louis, Mo.



COMPETITION FOR CHURCH WINDOW (LOWER PART)
NICOLA D'ASCENZO, Philadelphia, Penna.



CHAPEL FOR FIRST PRESBYTERIAN CHURCH, DOWNINGTOWN, PA.
KEISKER & NICHOLSON, Architects, Philadelphia





COTTAGE, POCONO MANOR
WALTER SMEDLEY, Architect, Philadelphia



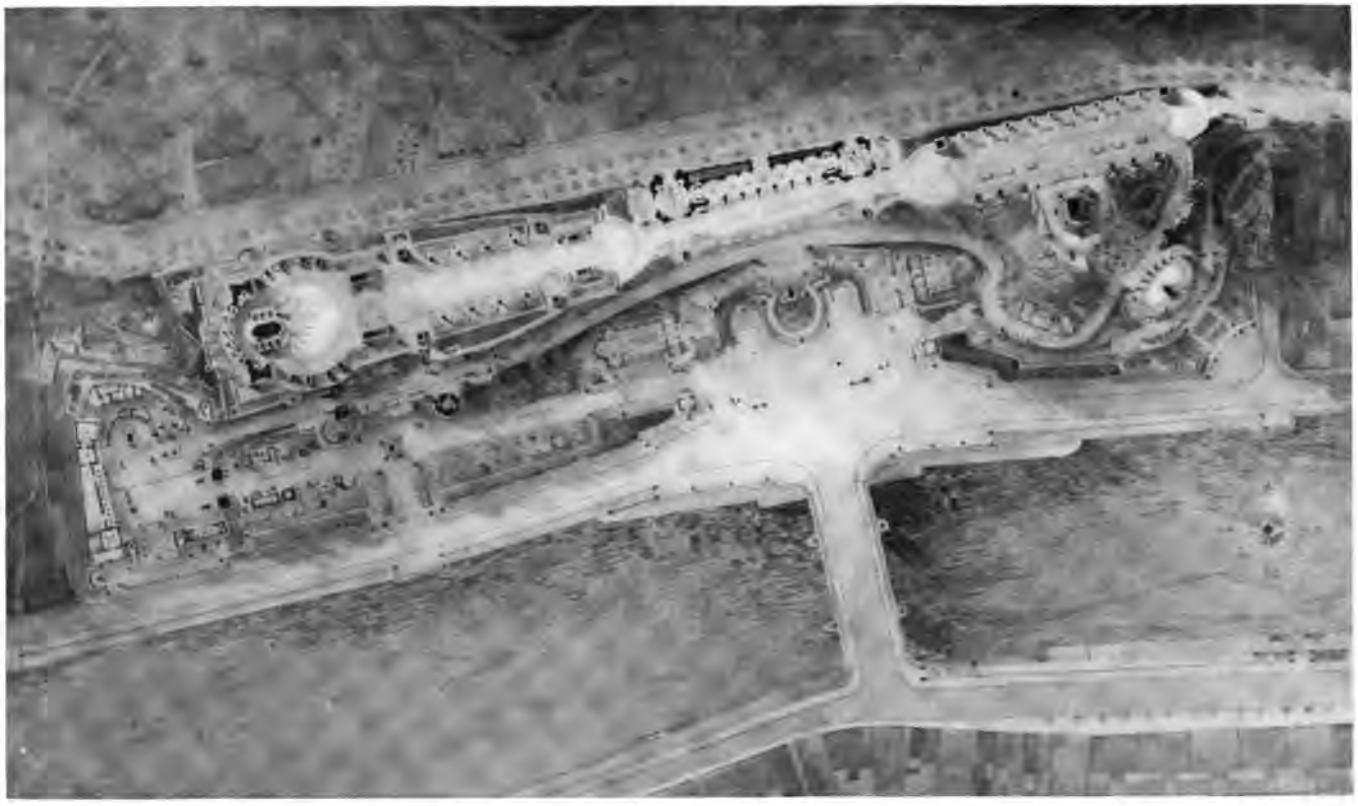






A MUSEUM OF ART AND ARCHAEOLOGY—ELEVATION, SURVEY AND SKETCHES

PAUL PHILLIPPE CRET, Philadelphia

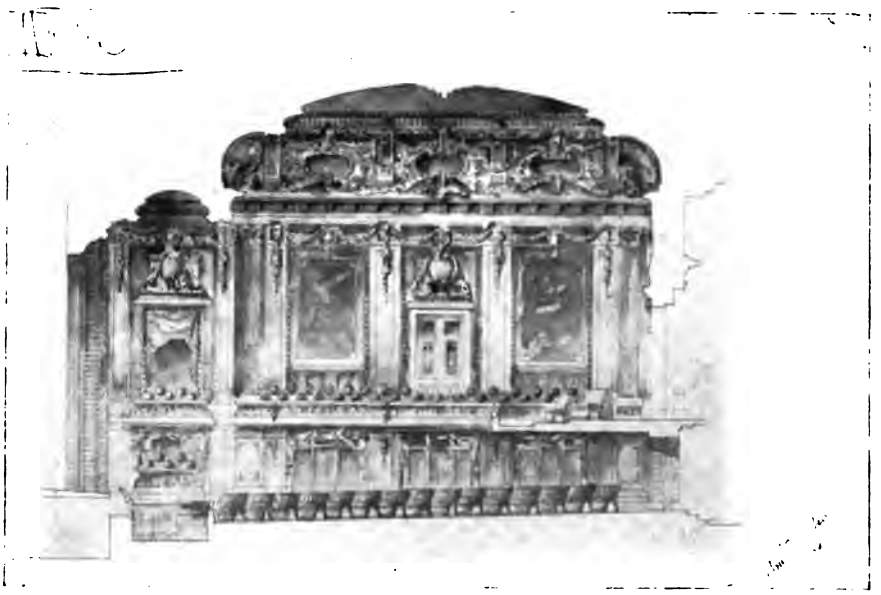


A MUSEUM OF ART AND ARCHAEOLOGY—PLAN
PAUL PHILLIPPE CRET, Philadelphia



AN ARMY AND NAVY MONUMENT
FRED. S. KOLB, Washington University Architectural Department





A THEATRE IN A PRIVATE RESIDENCE
SECOND MEDAL BEAUX ARTS SOCIETY
WILLIAM EDWARD GROBEN, T Square Club Atelier



PERSPECTIVE SKETCH FOR A CANAL BETWEEN TWO SEAS
MAURICE J. PREVOT, Ithaca, New York



A STREET SCENE—NEW YORK CITY
REED & STEM, Architects, New York

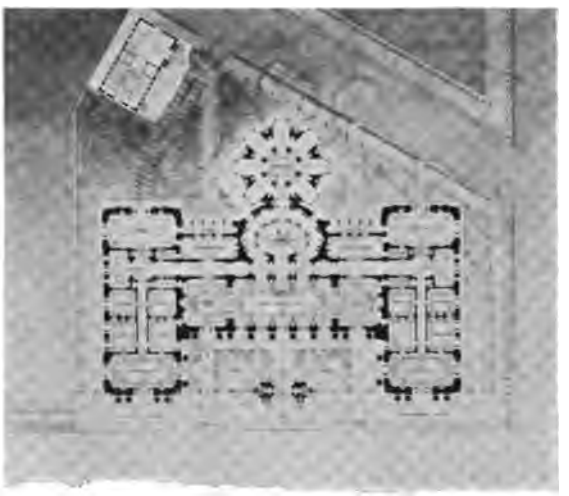


SKETCH FOR A CANDLE STANDARD
Black & Boyd Mfg. Co.; G. H. Ullmann, Designer, New York



AN ELIZABETHAN HALL AND STAIRWAY
F. HOPKINSON-EVANS, Philadelphia





SUCCESSFUL DESIGN FOR THE ROTCH TRAVELING SCHOLARSHIP
F. C. Hiron, Boston, Mass.



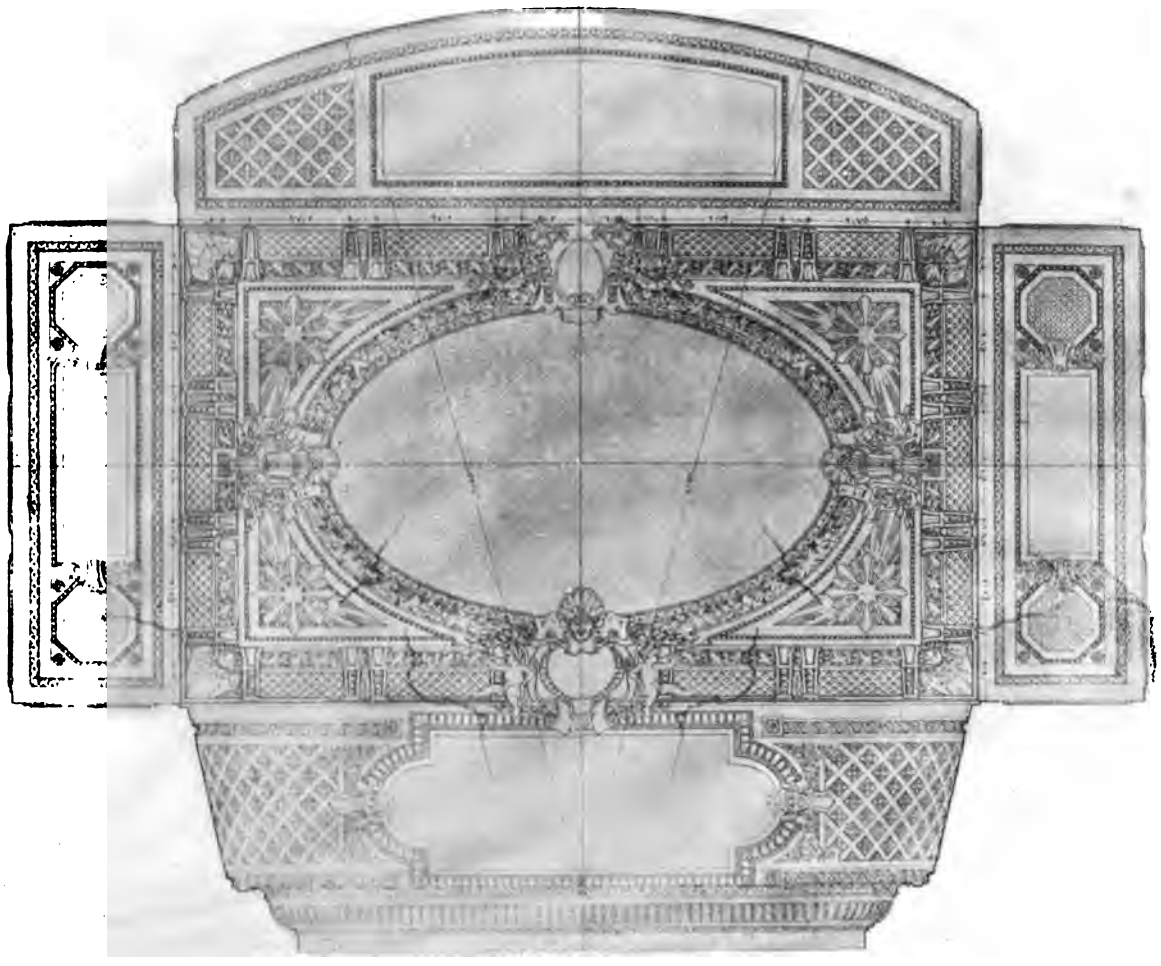
A MARKET CROSS
JOHN WYNKOOP, Atelier Donn Barber, New York



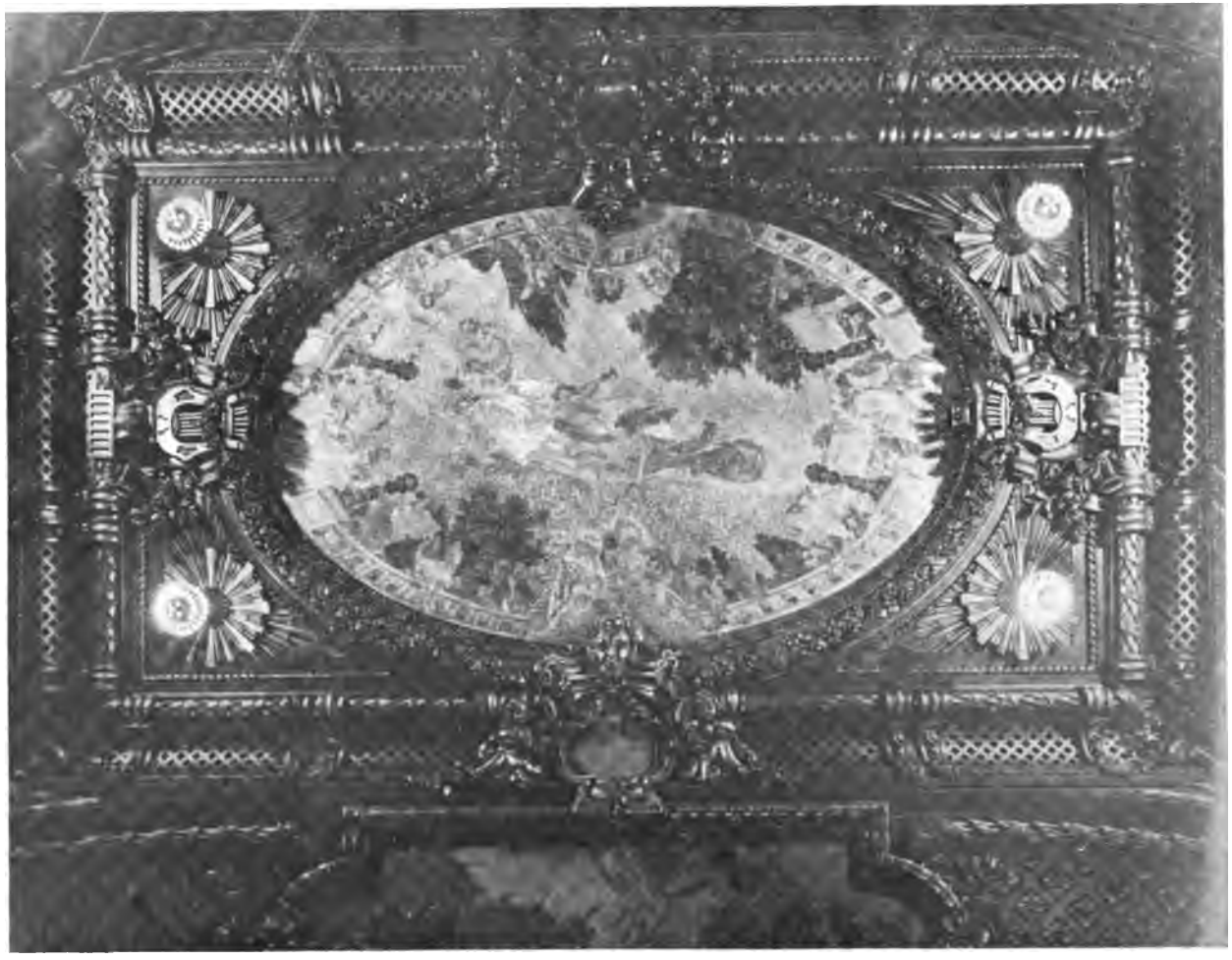
INTERIOR NATIONAL PARK BANK, NEW YORK
DONN BARBER, Architect, New York



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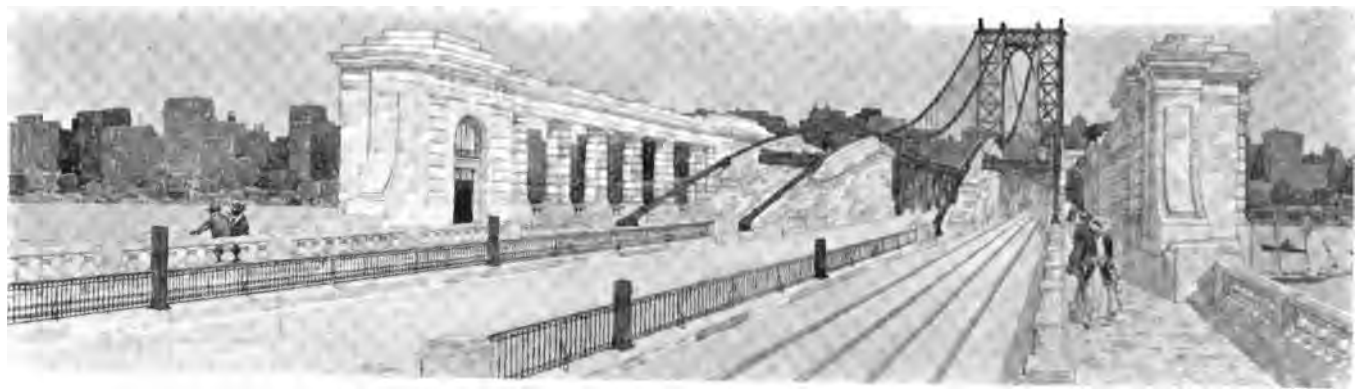
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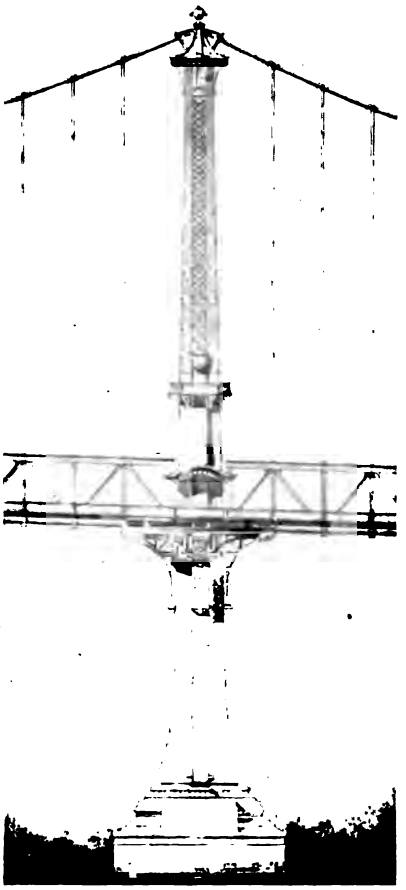
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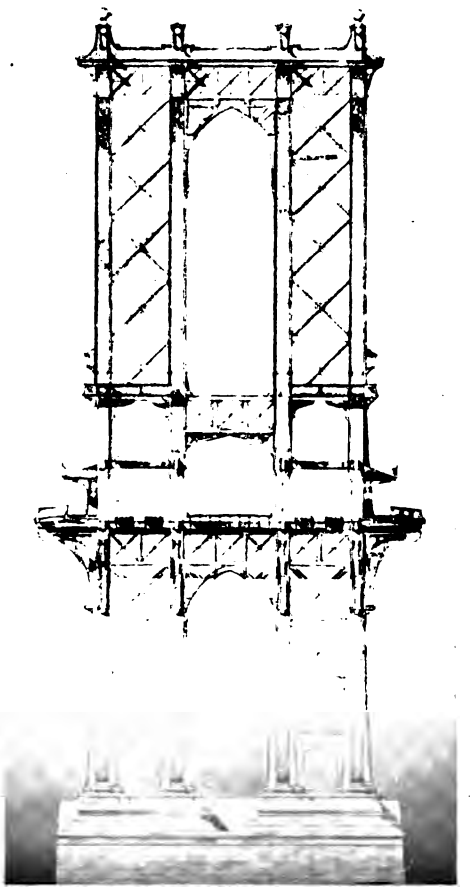
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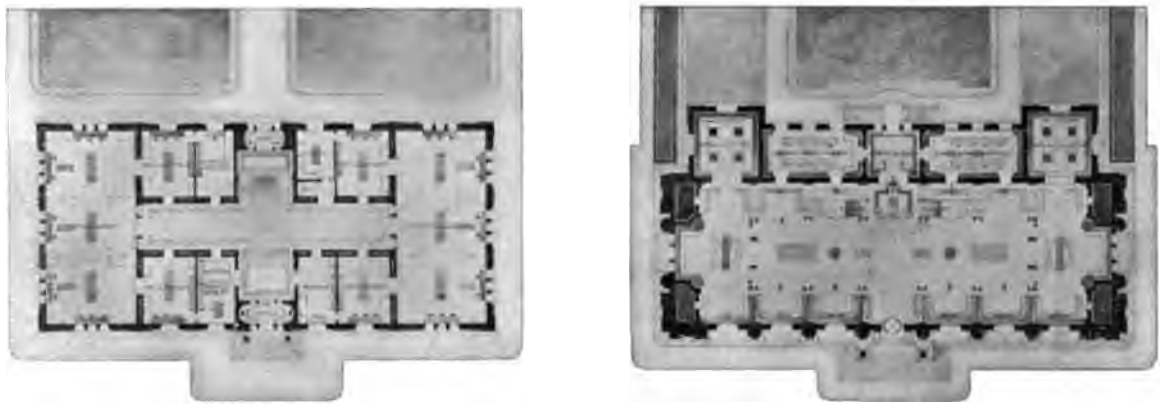


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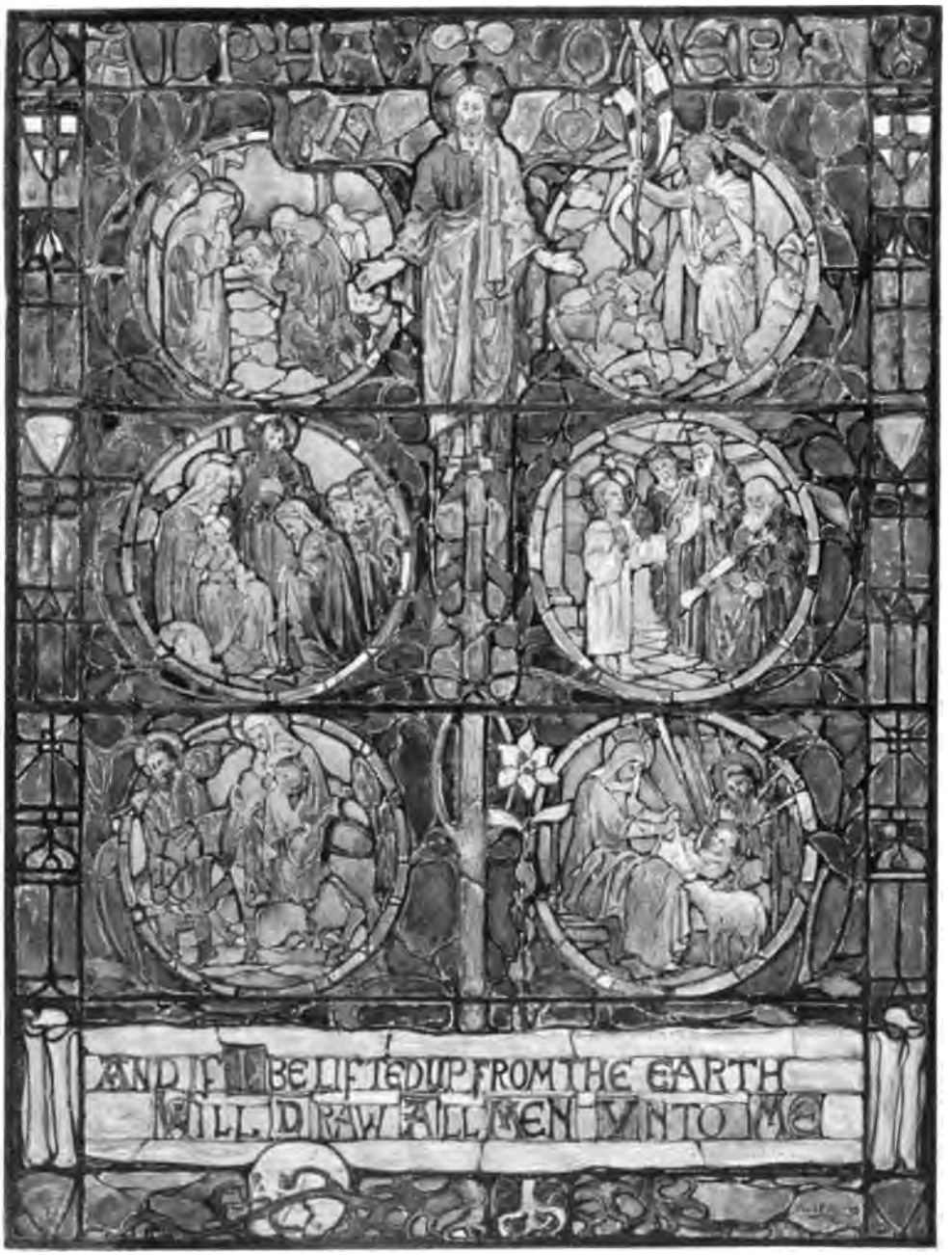
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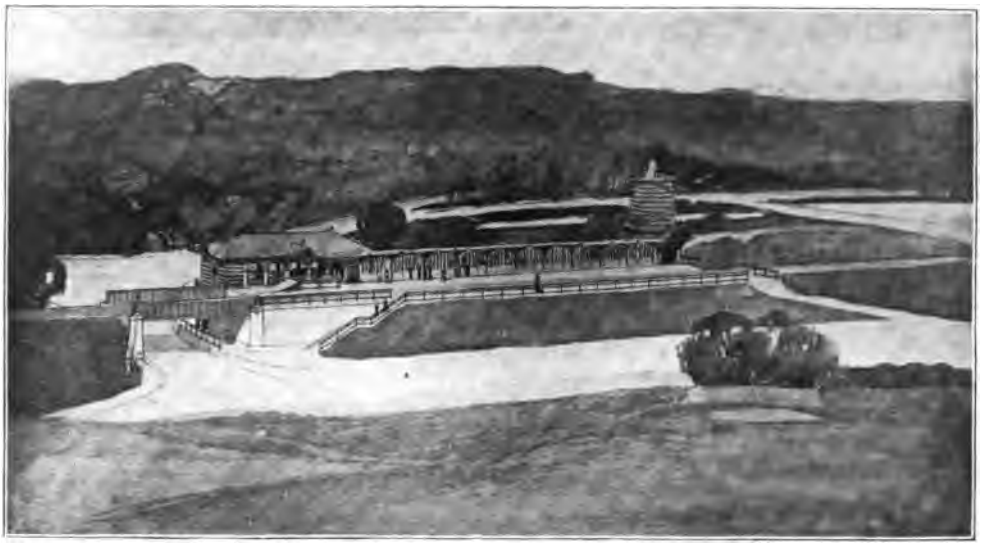
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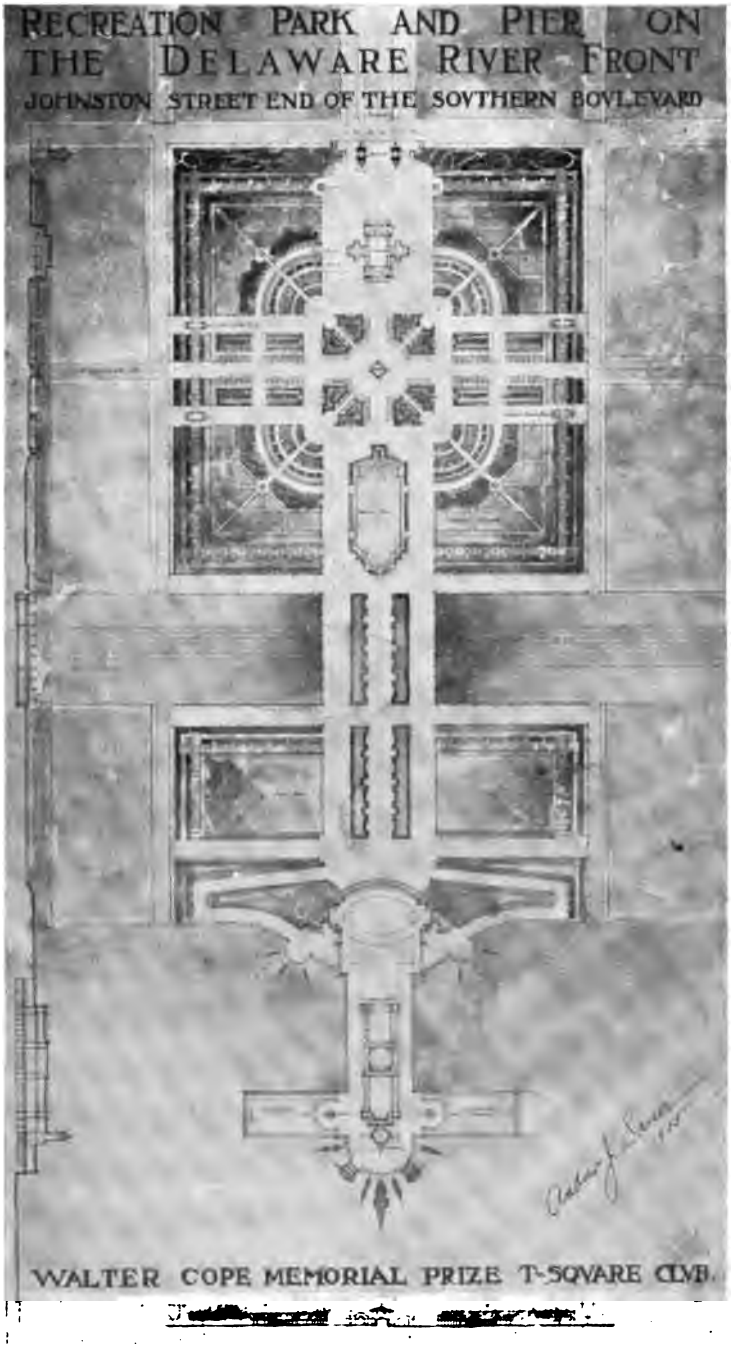
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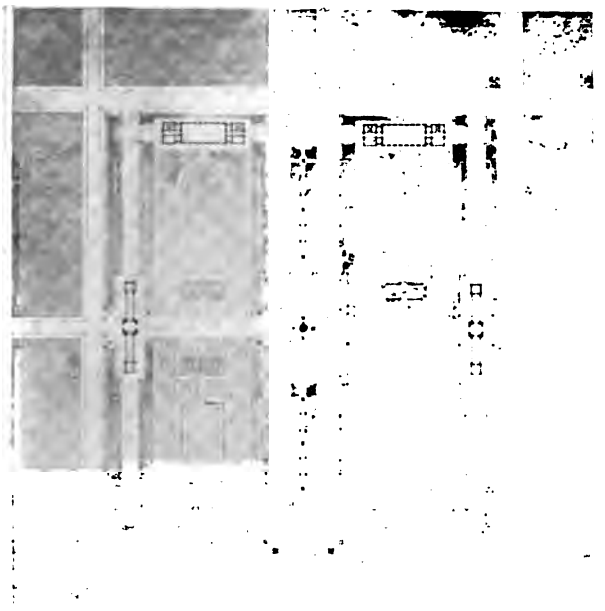
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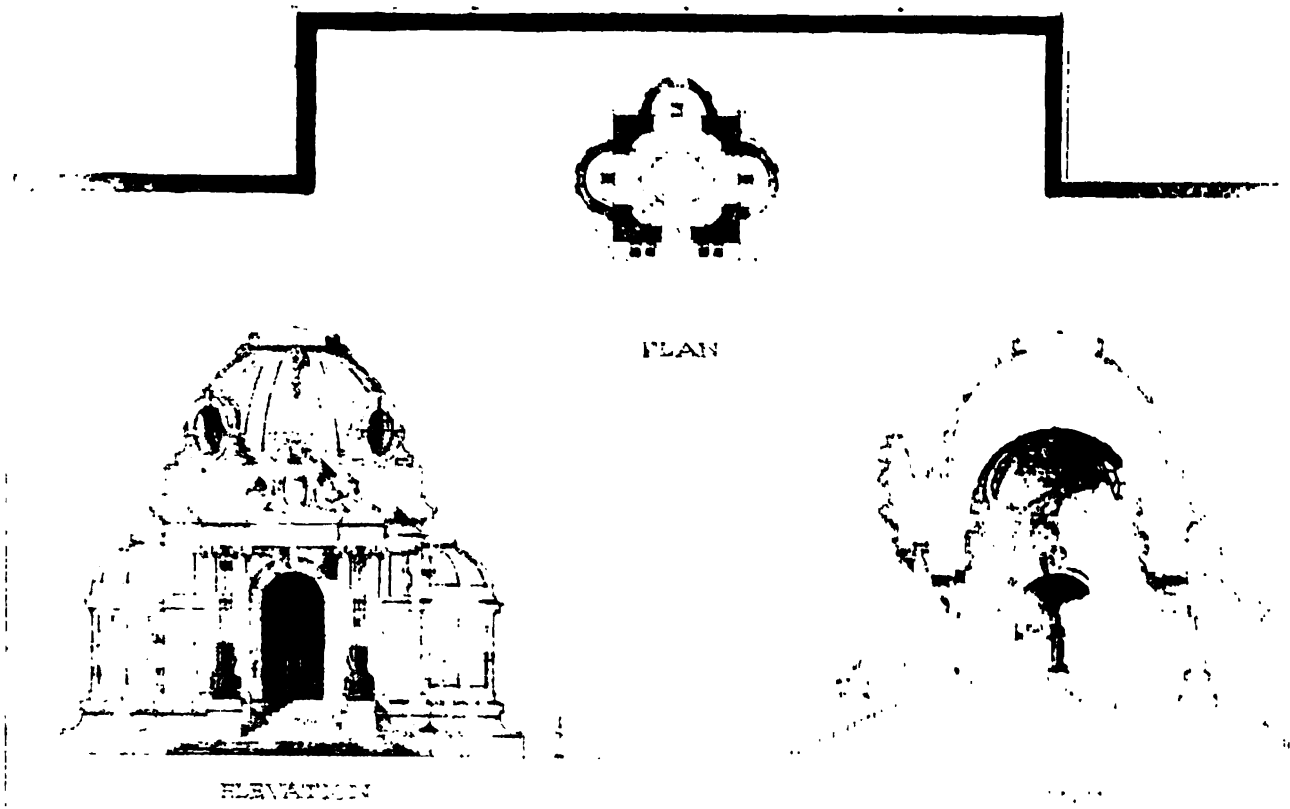
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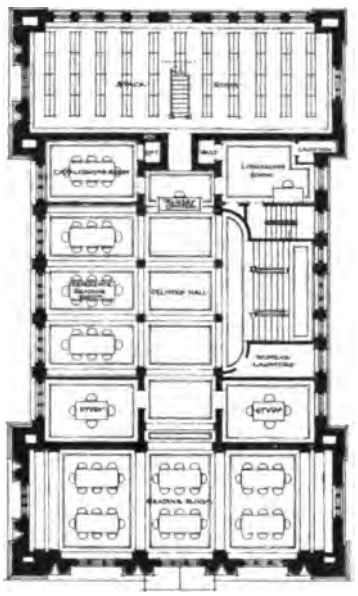
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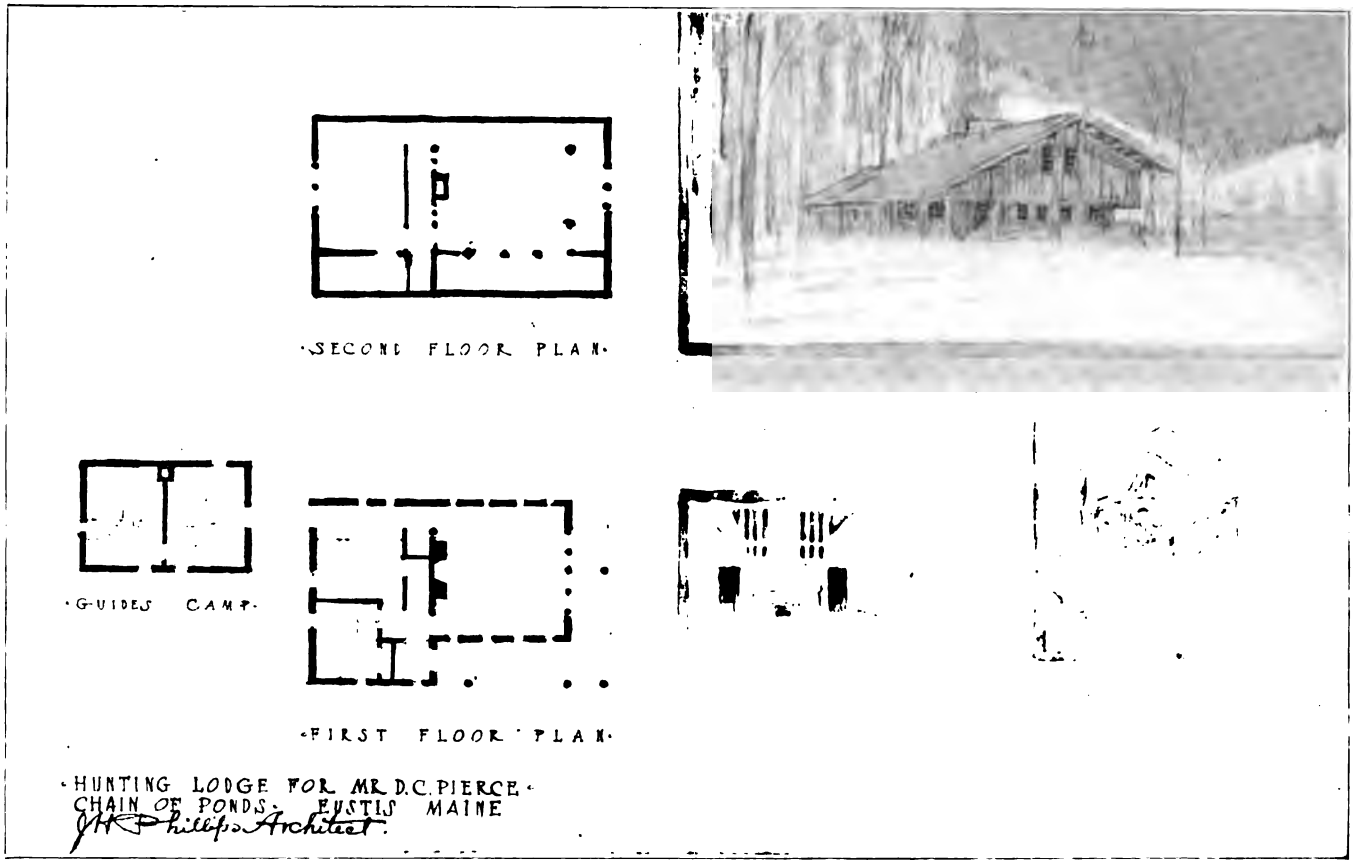
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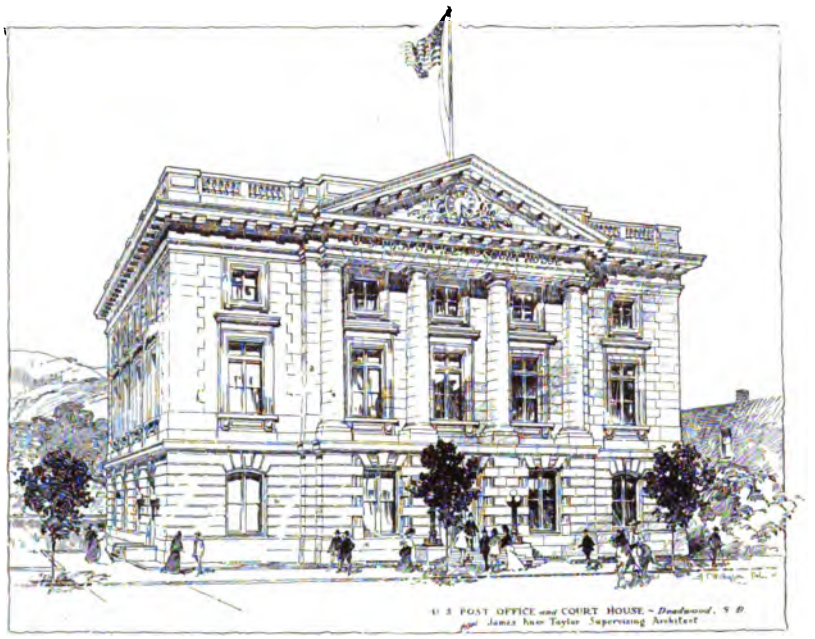
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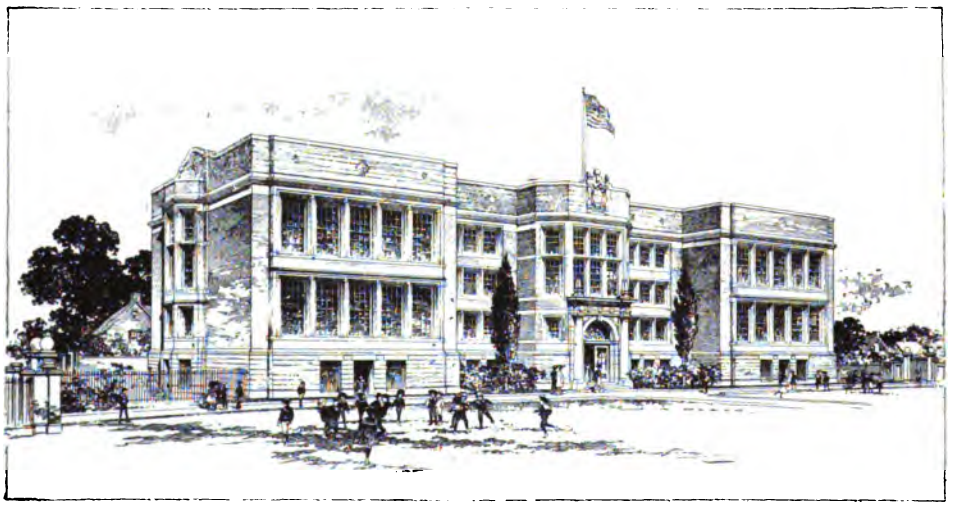
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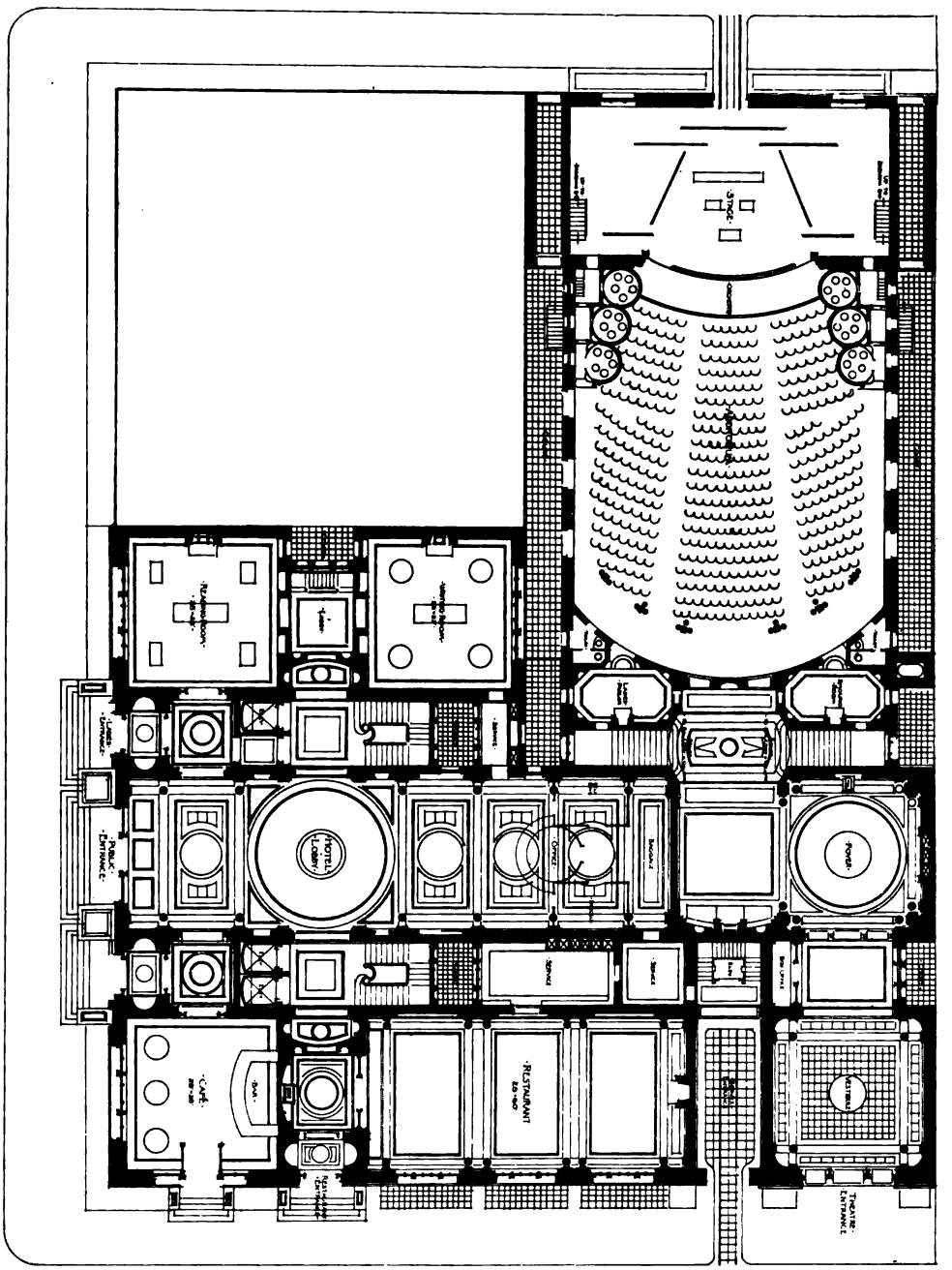
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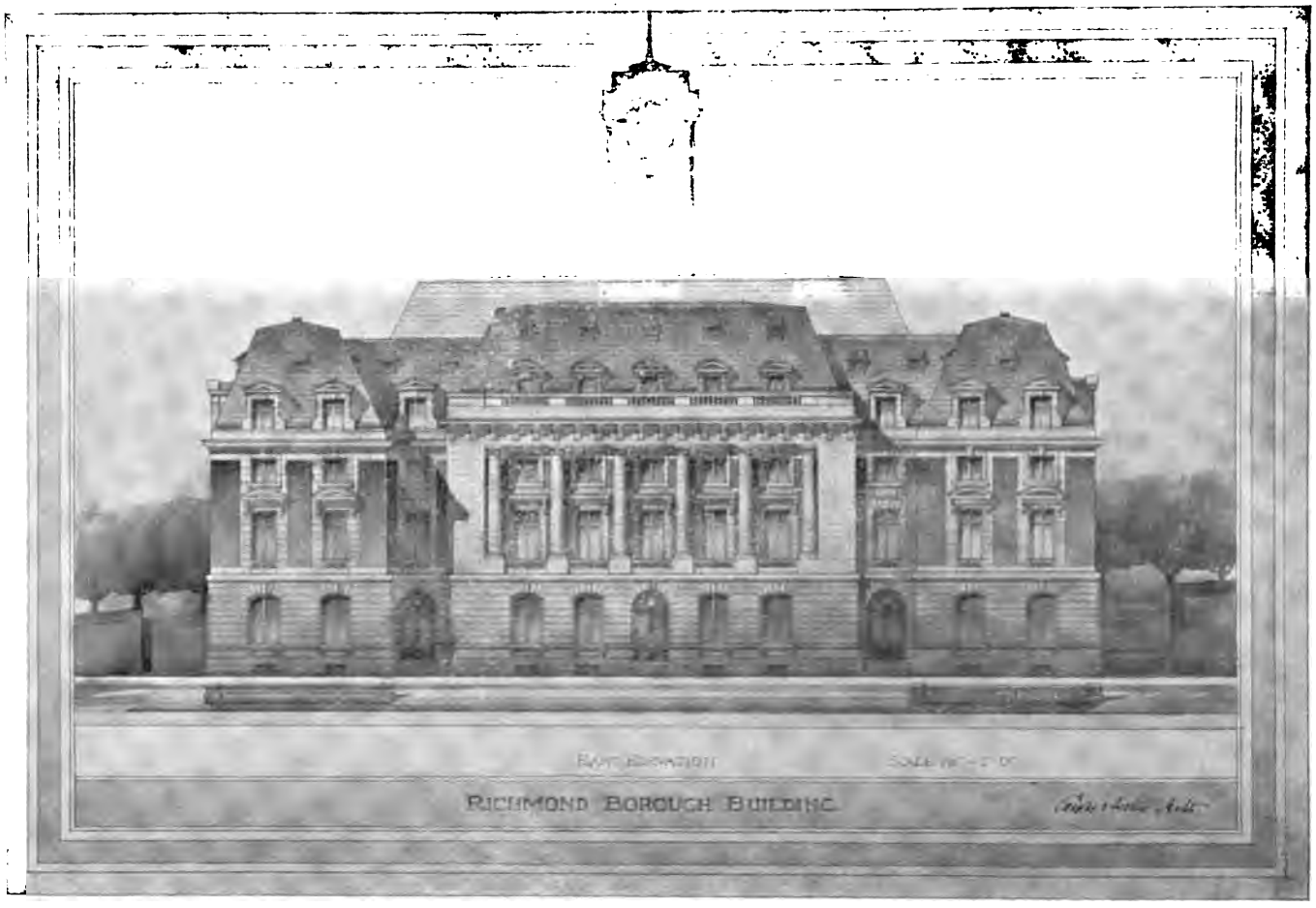
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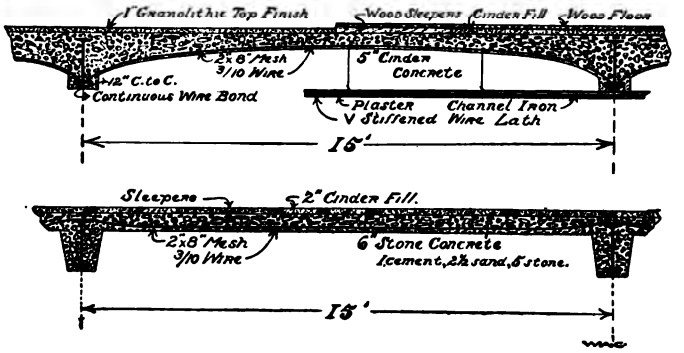
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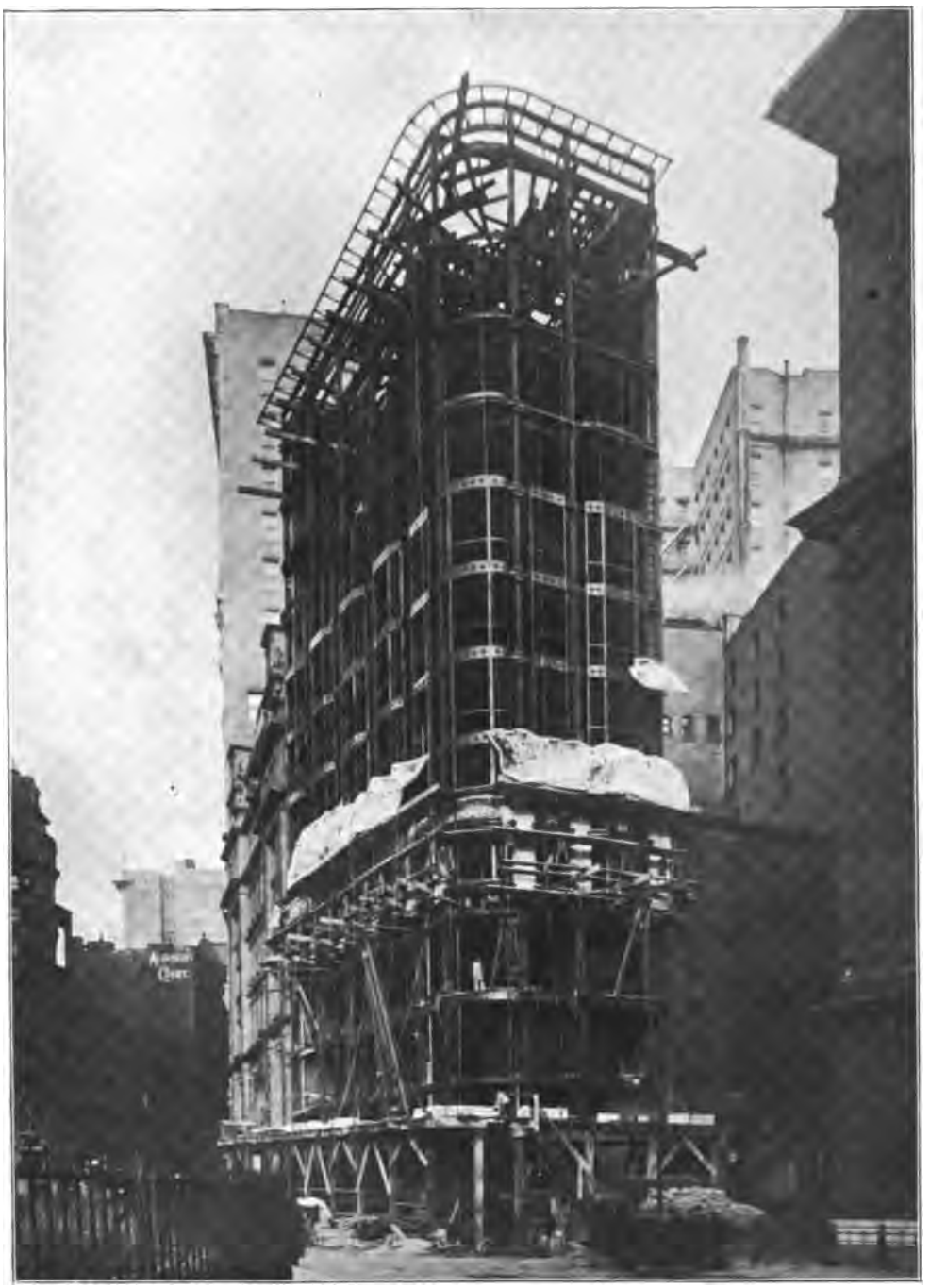
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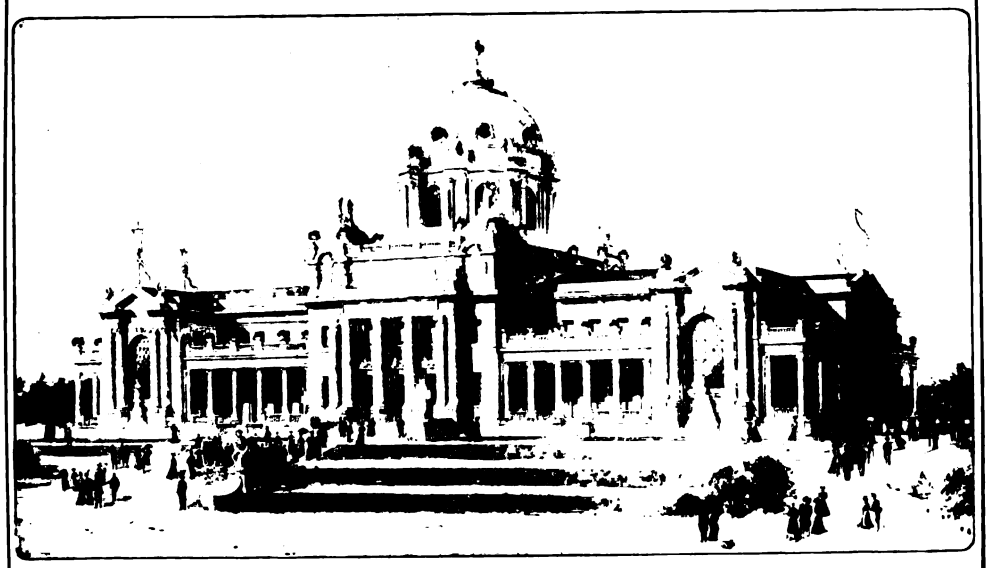
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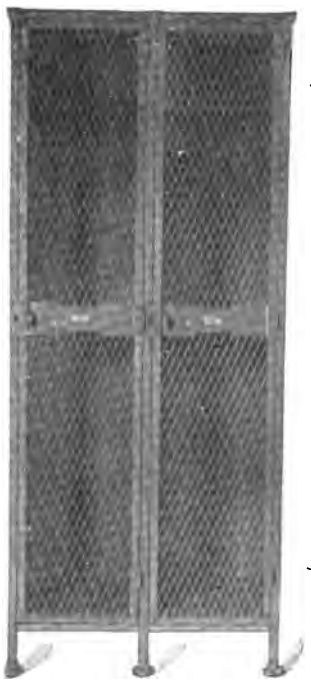
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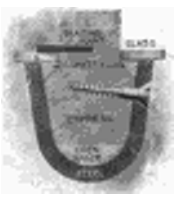
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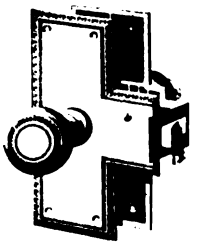
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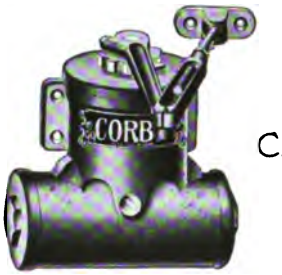
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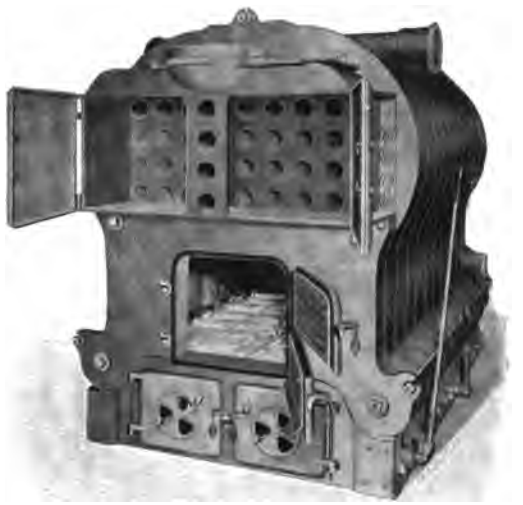
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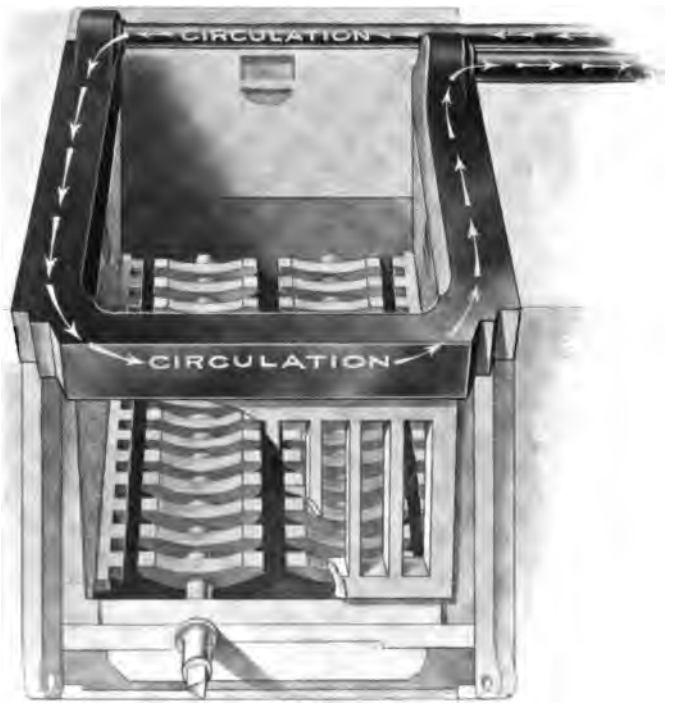
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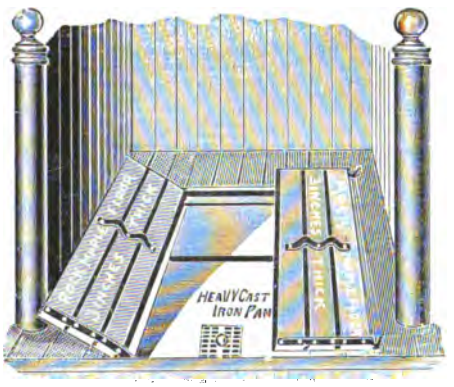
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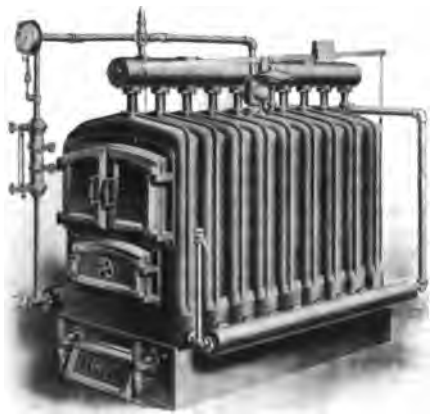
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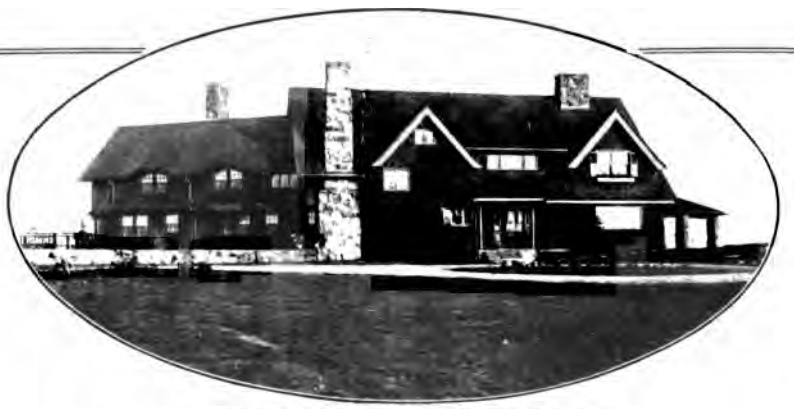
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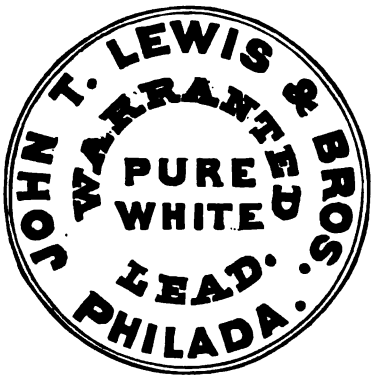
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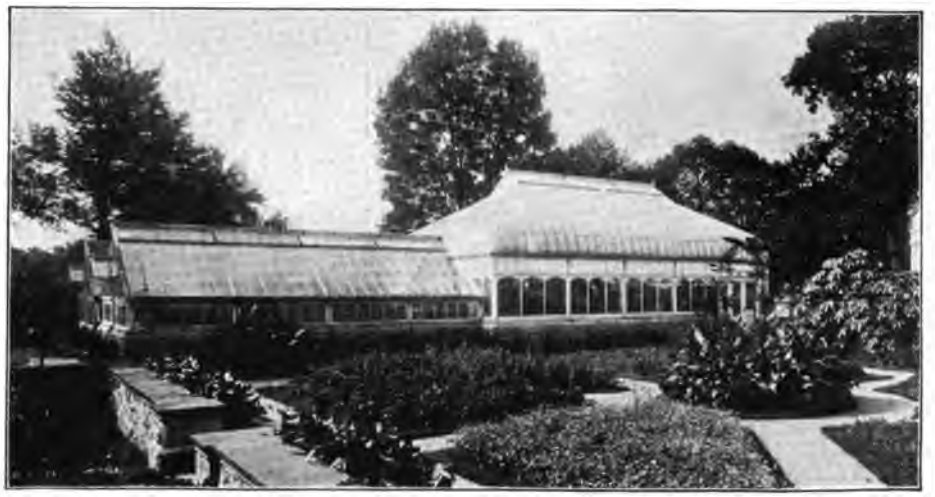
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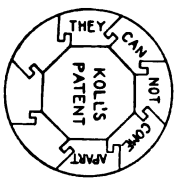
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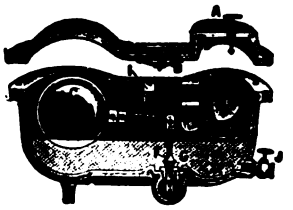
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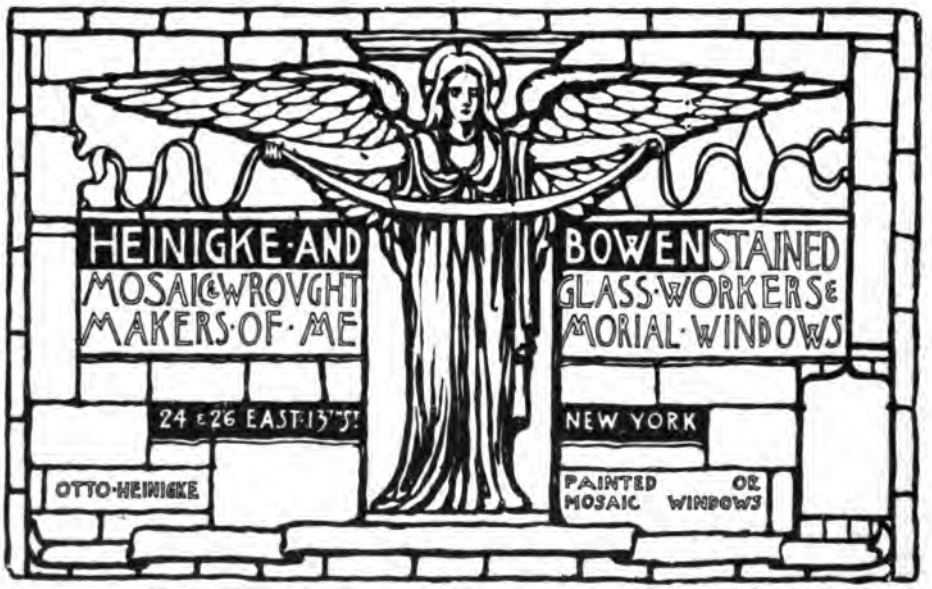
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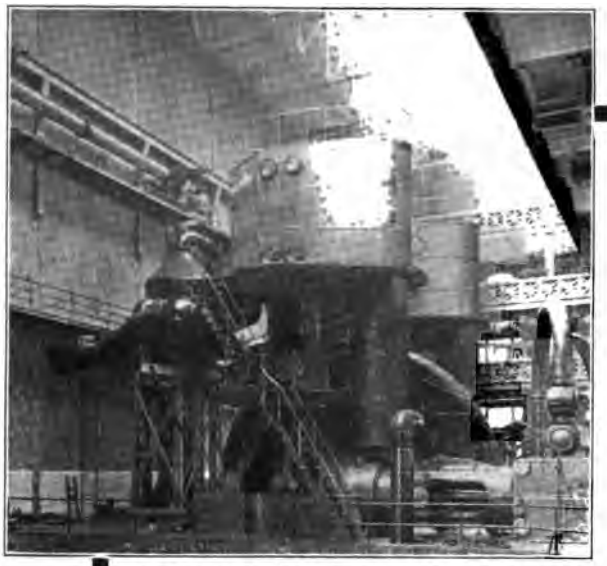
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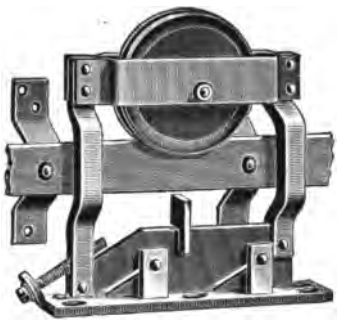
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